

New Nikon D7200 Arrives! • Nature's Colors Winners Pg. 16



Behind The Shot!

# Outdoor Photographer

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## Hit The ROAD!

**Chris Miele**

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To Get To The Best Spot  
Gear Up With Our Guide  
To Essential Equipment

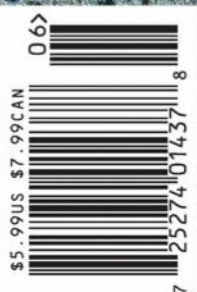
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For more than 50 years, Sigma has been dedicated to continually refining their approach to the design of superior photographic optics. As part of that practice, Sigma reorganized their lens offerings into three distinct lines: Sports, Contemporary and Art. This strategy emphasizes that each line is developed with consideration of the unique photographic challenges specific to the photographer and the subject. Sigma's Art Line currently comprises nine lenses— 30mm F1.4 DC HSM | A, 18-35mm F1.8 DC HSM | A, 24mm F1.4 DG HSM | A, 24-105mm F4 DG (OS)\* HSM | A, 50mm F1.4 DG HSM | A, 35mm F1.4 DG HSM | A, 19mm F2.8 DN | A, 30mm F2.8 DN | A, 60mm F2.8 DN | A—all of which are designed and built to the highest standards. In the line, there are lenses compatible with full-frame, APS-C and Micro Four Thirds formats. Demanding photographers, regardless of which camera system they use, who place a high value on sharpness, contrast, clarity and maximum control over depth of field, will find the Sigma Art line was conceived with them in mind.



The newest addition to the Sigma Art Line is the 24mm F1.4 DG HSM | A for Sigma, Canon and Nikon Mounts. A premium wide-angle lens designed for use with full-frame cameras, it can also be used with APS-C sensor cameras. FLD and SLD glass elements minimize distortion for outstanding color and clarity.



With its fast maximum aperture of  $f/1.8$  throughout the zoom range, the 18-35mm F1.8 DC HSM | A is the first lens of its kind. In addition to being fast, it's ideal for video work with its Hyper Sonic Motor (HSM) that provides smooth, precise autofocus. It's available in Sigma, Canon, Nikon, Pentax and Sony mounts.







Also available in the Art Line are three prime lenses designed for use with mirrorless cameras: the 19mm F2.8 DN | A, 30mm F2.8 DN | A and the 60mm F2.8 DN | A. Available for Micro Four Thirds and Sony E-mount systems, these lenses provide uncompromising image quality in wide and standard focal lengths. All three feature Sigma's new linear AF motor, which moves lens elements directly without gears for accurate and quiet autofocus, ideal for video.

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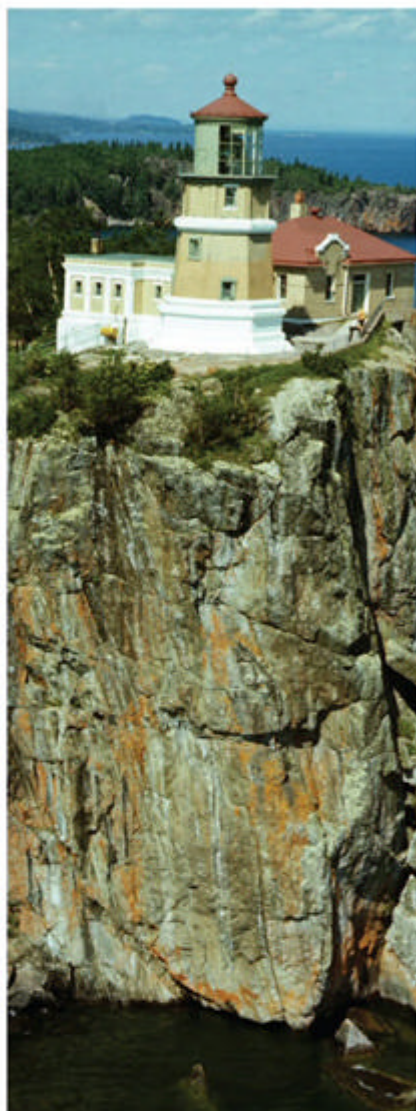
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**Photographer:** Chris Miele

**Location:** John Muir Wilderness Area, California

**Equipment:** Nikon D7000, Sigma 17-70mm f/2.8-4 DC Macro OS HSM

**Situation:** The John Muir Wilderness Area is one of the most spectacular locations for landscape photography in the world. Just about anyone with an automatic camera can get a good photo simply by pressing the shutter button. What elevates a photo like the one Chris Miele took for the cover of this issue of *Outdoor Photographer* is the ever-changing sky. Some people argue that every great landscape photo has already been taken. Miele's image proves them wrong. The weather is frequently the element that adds the "right time" aspect to the oft-repeated maxim that it's all about being in the right place at the right time.

A lot of us have little free time to be out waiting for a scene like this to develop. Being able to predict when it's going to happen, even roughly predict when it's going to happen, dramatically increases your chances for success. James Kay's article on weather prediction in this issue will help you to do just that.

It all starts with a vision. Ansel Adams wrote eloquently about previsualization in his excellent three-volume set *The Camera, The Negative and The Print*. It's an art that's being undermined by our ability to shoot nonstop with massive memory cards that are almost bottomless. In our portfolio article on Chris Miele, you'll read about a young photographer who has aesthetic talent and skills, and how he's using that foundation to build his vision.



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Chris Miele

We're featuring the work of a young rising star in the landscape firmament in this issue. I think Chris Miele is a name you'll be hearing much more in the coming years. The 29-year-old photographer shows wisdom beyond his years, and his images make the best use of the latest camera gear to push into the dark and get striking results.

I love the thought of heading out on the open road. In this job, I have to go to Las Vegas several times a year for various events and trade shows. Every time one of these events is on my schedule, I try to block enough time to drive instead of fly and to get out and away from the nonstop spectacle of Vegas to do some shooting in the surrounding wilderness. If someone asked me whether it was more about the trip or the destination, I'd be hard-pressed to say. The thought of getting into my car and tuning out the world for those hours and just moving through the Southwestern desert landscape is incredibly appealing. For me, Route 66 is a frame of mind more than a real road.

For this issue, we're recognizing that the appeal of a summer road trip is something a lot of outdoor photographers share. Having the time to make a road trip happen isn't easy, but with the prospect of summer breaks and three-day weekends looming, it's possible to get away, even with a compressed schedule. The most important thing is to plan. To that end, we asked a number of photographers around the U.S. to give us their thoughts on a three-day weekend in the areas they know the best. We got some great responses and inspiring photography to give you a sense of what awaits you in these locales. And, because we got more input than we can fit into the article, we're running an expanded version at [outdoorphotographer.com](http://outdoorphotographer.com). As much as we might love to head out onto the Pacific Crest Trail for a months-long journey of self-discovery and photography, a good long weekend is more realistic for most of us. The article "Long Weekend Locations" will help you make the most of yours.

A road trip also gives you a lot of freedom when it comes to packing. If you don't have to carry everything on your back, you can bring a lot more stuff. That's not necessarily a good thing. It's easy to get paralyzed by having too many options. That said, there are a number of accessories that can help you stay focused and locked in on photography. "Gear It Up For The Road" goes through the key items on our list. In the article, you'll notice that we've included drones. In April, some really interesting new models from DJI and 3DRobotics came out, which will shorten the learning curve for those photographers who want to get photos and videos, but don't necessarily want to be full-on pilots. You still need to know what you're doing, of course, but more and more, the drones are doing the heavy lifting on the flight side so you can focus on the images, safely.

We're featuring the work of a young rising star in the landscape firmament in this issue. I think **Chris Miele** is a name you'll be hearing much more in the coming years. The 29-year-old photographer shows wisdom beyond his years, and his images make the best use of the latest camera gear to push into the dark and get striking results.

I mentioned the expanded road trip article at [outdoorphotographer.com](http://outdoorphotographer.com). If you haven't been to the site, be sure to check it out. We're expanding the web-exclusive content and adding more avenues to show and share your images with the community. Also, be sure to visit our Facebook page, where the conversations go 24/7. And keep in touch—you can find me on Twitter @OPRobinson.

—Christopher Robinson, Publisher/Editor



# SHOWCASE

## 7TH ANNUAL NATURE'S COLORS PHOTO CONTEST WINNERS

Congratulations to the winners of our 7th Annual Nature's Colors contest. We received thousands of entries and, as if to illustrate how global *Outdoor Photographer* has become, the winning image was taken in the United Kingdom. In addition to showing the winners on these pages, you can see all of the finalists at [outdoorphotographer.com](http://outdoorphotographer.com).



### 1st Place

**Photographer** | **Brian Roberts** | **Gear** | Canon EOS 500D (also known as the Rebel T1i), Canon EF 17-40mm f/4L USM at 40mm, f/16, Manfrotto tripod

Brian Roberts took this photograph in Dockey Wood on the Ashridge Estate in Hertfordshire in the UK. He describes the day, "This particular morning was forecast for misty conditions, and I wasn't alone with my camera as dawn started to take place. Most of the photographers were around the center of the Wood, so I opted to look for a composition which would give me the chance of a panoramic view with the sun's light starting to burn through the mist." The resulting photo is a seven-image panorama composite, and Roberts exposed the scene to get the sunlight burning through the trees and mist, being careful to avoid losing any highlights. "I love misty or foggy conditions," he says, "which seem to transform forests or woods into simpler compositions for photography."





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# SHOWCASE

## 7TH ANNUAL NATURE'S COLORS PHOTO CONTEST WINNERS



**2nd Place** Photographer | Adam Taylor | Gear | Canon EOS 7D, Tamron SP AF10-24mm *f*/3.5-4.5 Di II at 10mm, *f*/22 and 47 sec.

Like many nature photographers, Adam Taylor has been seduced by the beauty of Alaska. He says, "This image highlights only one of many memories I've made [in Alaska], and it was created beneath the Mendenhall Glacier in Juneau. This ice cave forms from streams of water flowing beneath the glacier, and it's in a constant state of change."



**3rd Place** Photographer | Perri Schelat | Gear | Nikon D800, AF-S NIKKOR 16-35mm *f*/4G ED VR at 32mm

"I'm drawn to unique atmospheric or seasonal conditions in my photography," writes Perri Schelat, "conditions that may separate my images from the rest. Just outside of Cabot in Woodbury, Vermont, I climbed a steep, spooky and muddy trail, alone, through the woods. It led me to a sheer rock ledge above Nichols Pond. The view swept to the south and west, and displayed miles of vibrant forest that exploded with color. Capturing fall foliage at the right time is elusive, at best, but I managed to capture this location very close to peak, while nearby locations were past peak."





Featured photo by **JON SECORD** [www.jsecordphoto.com](http://www.jsecordphoto.com)

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7TH ANNUAL NATURE'S COLORS PHOTO CONTEST WINNERS

## Honorable Mention



**Photographer** | David Barthel  
Canon EOS 5D Mark II, AF-S NIKKOR  
14-24mm *f*/2.8G ED, Novoflex adapter



**Photographer** | Lauri Griffin  
Canon EOS 7D, Canon EF 500mm *f*/4L IS  
II USM at *f*/5.6, 1/2500 sec., Canon Extender  
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## ◀ NIKON D7200

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## ◀ Li-on SPEEDLIGHT

The **Zoom Li-on Speedlight Flash** by **Flashpoint**, available in manual, Canon TTL and Nikon TTL models, provides 650 full-power shots on one charge of the internal lithium-ion battery. The full-power recycle time is 1.5 seconds for quick continuous shooting. The 24-105mm zoom head rotates 360° and tilts 90°. The Zoom Li-on offers HSS, exposure compensation, exposure bracketing, auto-zooming and flash exposure lock. The Canon or Nikon TTL models fully integrate with Canon or Nikon flashes as master or slave and work with proprietary TTL remote-control systems. Each speedlight comes with a battery pack, charger, mini-stand, protective case and instruction manual. List Price: \$99 (manual); \$179 (Canon TTL or Nikon TTL). **Contact:** Flashpoint (Adorama), [www.adorama.com](http://www.adorama.com).



## Dp0 QUATTRO ►

The **dp0 Quattro** by **Sigma** is the fourth compact camera in the Quattro series. Combined with the TRUE III Image Processor, the Quattro sensor uses green-, red- and blue-sensitive layers, resulting in the quick processing of highly detailed true color images. The fixed 14mm *f*/4 lens is equivalent to 21mm on a 35mm DSLR. With a 91° angle of view, the lens reduces the aberration and distortion found with superwide-angle lenses using four "F" low-dispersion glass elements, two special low-dispersion glass elements and two aspherical lenses, one of which is a wide double-sided aspherical lens. The dp0 Quattro also has increased ISO performance and improved Auto Color Mode, Auto Focus and Auto White Balance compared to its predecessors. List Price: TBA.

**Contact:** Sigma, [www.sigmaphoto.com](http://www.sigmaphoto.com).



## ◀ MILITARY-GRADE EQUIPMENT CASE

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## VIDEO ROD ADAPTER ►

The **Really Right Stuff VRA-15 Video Rod Adapter** gives the ability to add 15mm rod accessories to your video rig while using Arca-style plates. The VRA-15 includes a quick-release-lever-style clamp with laser engraving every 1mm that accepts RRS plates and rails, as well as Arca-style plates from other manufacturers. Folding wing screws make adjustments easy without the need for additional tools. The adapter has two 3/8"-16 threaded mounting sockets and five 1/4"-20 threaded mounting sockets. Kits include one VRA-15 adapter, one VRA-15 rail, rods and spacers. List Price: \$355 (VRA-15 adapter); \$490-\$560 (VRA-15 kits). **Contact:** Really Right Stuff, [www.reallyrightstuff.com](http://www.reallyrightstuff.com).





## LUMIX ZS50 ▶

The new **Panasonic LUMIX ZS50** is a pocket-sized camera that packs a lot of punch. With a 12.1-megapixel MOS sensor and ultrawide-angle 24mm Leica DC Vario-Elmar lens, the 30x optical zoom provides a 35mm equivalent of 24-720mm zoom action. The large pixel size produces increased low-light sensitivity with a 6400 ISO. With the Hybrid Optical Image Stabilization Plus 5-Axis System, even fully zoomed videos are smooth and free from handheld jitters. The Venus Engine records 1080p60 full HD video in AVCHD progressive format. The ZS50 camera body offers both a 1166K-dot-resolution Live View Finder with eye sensor and 3-inch LCD display screen. A lens barrel control ring offers smooth and precise control over exposure and zoom, as well as access to aperture, shutter speed, focus and effects modes. The camera connects to phone and tablet devices through NFC or QR codes to control the camera from a distance or to instantly share images. Estimated Street Price: \$399. **Contact:** Panasonic, [shop.panasonic.com](http://shop.panasonic.com).



## ▲ OFF ROAD HIKER BACKPACK

**Manfrotto** has specifically designed the **Off road Hiker 30L Backpack** for the outdoor photographer with a focus on hiking. The pack carries personal hiking supplies, and offers convenient side access to a DSLR, lenses and photography accessories. The interior divider can be unzipped to remove the camera Protection System compartment for use as a dedicated hike pack. A camera strap is featured on the front of the pack to prevent neck strain while carrying the camera on your chest. Additional dedicated straps are available to carry walking sticks and a tripod. The backpack is available in blue, green, gray and red. List Price: \$199. **Contact:** Manfrotto, [www.manfrotto.us](http://www.manfrotto.us).

## SIRUI TRIPOD AND VIDEO FLUID HEAD ▼

For still photographers exploring video shooting, the rugged, travel-friendly **Sirui ET-2204 tripod** and **VA-5 Arca-compatible video head** from **Argraph** make a perfect pair. The full-sized carbon-fiber tripod utilizes a Flip Leg Lock System to smoothly fold down to fit in a backpack or carry-on luggage. The center column can be inverted for low-angle shooting or replaced with an included shorter center column. The legs adjust to three angled positions to match uneven terrain. The VA-5 fluid head utilizes two bubble levels—one on the base of the head for tripod alignment and one on the top for camera alignment. An internal spring-assisted counter-balance provides smooth 360° pans and +90°/-70° tilts. The VA-5 includes a TY-70A quick-release plate and offers a dual safety-lock system. List Price: \$499 (ET-2204 carbon-fiber tripod); \$249 (VA-5 Arca-compatible video head).

**Contact:** Argraph, [www.argraph.com](http://www.argraph.com).







Focal length: 16mm Exposure: F/11 1/2 sec ISO200 © Ken Hubbard

## Perspectives of power

# **new** SP 15-30mm F/2.8 Di VC USD

**[Model A012]** for Canon, Nikon, and Sony\* mount

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Push your vision even wider with the new Tamron SP 15-30mm F/2.8 Di VC USD zoom—the world's first in its class with image stabilization. The latest addition to Tamron's line-up of SP (Super Performance) lenses, designed for both full frame and crop-sensor DSLRs, is built to the highest standards, and enables you to capture images of expansive vistas free of annoying lens aberrations thanks to Tamron's use of proprietary XGM eXpanded Glass Molded Aspherical lens element technology. This bold new zoom delivers superb corner-to-corner resolution—equal to a prime lens—at every focal length and a bright F/2.8 aperture throughout its 15-30mm zoom range. Its rugged design features a fluorine-coated front element—which sheds water and repels dirt—and enhanced moisture resistant construction. Fast. Ultra-wide. Image stabilized. Powerful from any perspective.

\*Sony mount without VC

\*\*For F/2.8 ultra-wide-angle zoom lens for full-frame DSLR cameras (Source: Tamron)



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Archiving your film, slides and print photos has become much easier with the **Perfection V850 Pro Scanner** by **Epson**. Utilizing high optical resolution with 4.0 Dmax optical density, the V850 Pro produces a broad tonal range that accurately represents your image. The Dual Lens Scanning System auto-selects resolution from two lenses—a 4800 dpi High Resolution Mode for reflective images up to 8.5x11 inches and transparencies up to 8x10 inches, or a 6400 dpi Super Resolution Mode for film. The Ready Scan LED light source uses 23% less power for faster scanning with no necessary warm-up time. Two sturdy film holders with three height-adjustment levels and an anti-Newton ring plate ensure consistent quality scanning. Digital ICE technology automatically removes dust, scratches and creases from film, slides and photos. The High Pass Optics with anti-reflection optical coatings and high-reflection mirror increase speed by 33% while also increasing scan quality. List Price: \$949. **Contact:** Epson, [www.epson.com](http://www.epson.com).



## ◀ USB-C MOBILE DRIVE

**LaCie** has announced the addition of a USB-C port to their **Porsche Design Mobile Drive**. Specifically designed for Mac users who have updated to the latest MacBook, the Mobile Drive features the reversible USB-C connector for quick plug in. The Mobile Drive also features a 3mm-thick solid aluminum body for safety with style. The drive's USB 3.0 interface provides 100 MB/s transfers and is Time Machine-compatible for reliable backup. Available in 500 GB, 1 TB and 2 TB capacities. List Price: TBA. **Contact:** LaCie, [www.lacie.com](http://www.lacie.com).

## SCREEN CALIBRATION ►

To ensure the colors in your print are the same as what you viewed on your monitor while processing your digital image, it's important to calibrate your monitor. **Datacolor** has released the redesigned portable **Spyder5 calibration system** with a 7-detector optical engine for increased tonal response, accurate shadow detail and smooth gradients. The Spyder5 is available in three options, depending on your level of need. The **Spyder5EXPRESS** uses an interactive 4-step guide to walk you through calibration with a before-and-after feature. The **Spyder5PRO** includes an advanced ambient light sensor to compensate for room light, additional calibration settings and display analysis. The **Spyder5ELITE** includes a tripod mount for projector display calibration, unlimited calibration settings, monitor matching and optimized gray balance routines. List Price: \$129 (Spyder5EXPRESS); \$189 (Spyder5PRO); \$279 (Spyder5ELITE). **Contact:** Datacolor, [spyder.datacolor.com](http://spyder.datacolor.com).





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## PHANTOM 3 ►

DJI has announced the addition of the **Phantom 3** to their drone line. The Phantom 3 Advanced utilizes a built-in camera with a Sony EXMOR 1/2.3-inch sensor that shoots 1080p up to 60 fps. The Phantom 3 Professional has the same built-in camera and sensor, but has the ability to shoot 4K footage at 24 or 30 fps. A Main Controller collects motor speed, GPS location, automatic sensor data and user inputs to control flight behavior. This includes using an Inertial Measurement Unit with a 6-axis gyroscope and an accelerometer to detect and compensate for unwanted tilt movement. Visual Positioning Technology uses visual and ultrasonic sensors to allow the Phantom 3 to find position without a GPS. The Intelligent Flight Battery uses built-in sensors to read real-time battery status. Connect a phone/tablet to the Phantom 3 using Lightbridge to have a 720p HD live view of camera footage. Use the DJI Pilot app Auto Pilot for auto-takeoff, auto-return home and a fail-safe mode that will return the Phantom 3 to the takeoff point and land safely if it loses connection with the remote control. DJI also offers the Software Development Kit as an open resource for app development, ranging from recording live streams, gathering flight data or setting a single point of interest for the Phantom 3 to face. List Price: \$999 (Phantom 3 Advanced); \$1,259 (Phantom 3 Professional). **Contact:** DJI, [store.dji.com](http://store.dji.com).

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## DRONEGUARD ▶

Lowepró has created the “grab-and-go”-style **DroneGuard Kit** that can be used alone or inside Lowepró bags such as the Pro Roller 200 and Hardside 400 case. The lightweight kit has been specifically designed to complement the drone “X” shape. A rigid base with a honeycomb interior creates a solid foundation and workspace, and retention straps keep the drone securely in place. Pockets and dividers offer storage for accessories. A modular battery box with dividers and a remote/transmitter section keep all components safe. The elastic loop system secures cords and tools. List Price: \$99 (DroneGuard Kit); \$319 (DroneGuard Kit with Hardside 400 case). **Contact:** Lowepró, [www.lowepró.com](http://www.lowepró.com).



## ▲ FLYING SOLO

As we go to press with this issue, **3DR** has just introduced their latest drone aimed at photographers and videographers. The **Solo** is being billed as the world’s first “smart drone.” With powerful microprocessors in both the controller and the drone, the Solo is fully programmable, which can remove a huge amount of the frustration of learning to fly a quadcopter when your primary goal is taking pictures or shooting video. 3DR worked directly with GoPro to design the copter, brushless gimbal and the Solo app. 3DR has also taken some of the risk of losing your drone by offering an unprecedented support system, which allows you to send your flight telemetry—essentially, the black box information—to the company. If a crash is determined to be caused by drone failure as opposed to user error, you’ll receive a new one. We’re looking forward to trying the Solo, and we’ll have a full review coming at [outdoorphotographer.com](http://outdoorphotographer.com). List Price: Starts at \$999. **Contact:** 3DRobotics, [3drobotics.com](http://3drobotics.com).



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## Rax Of The Arctic

A photojournalist feels the urgency to complete a visual narrative before it's too late

[ By Bob Krist ]



*Ragnar Axelsson, better known as Rax, is covering the people and cultures of the Arctic. With black-and-white film and a Leica M Monochrom, he's documenting ways of life that may not be long for our world.*



When Ragnar Axelsson was growing up in Iceland, he spent his summers working on a farm deep in the countryside of this beautiful island nation. Since there are almost 24 hours of sunlight most of the summer, Rax (as he's known both professionally and by his friends) had plenty of light after his long hours of farm chores to pore over the farmer's vast collection of old copies of *LIFE* and Germany's *STERN* magazines.

"That was it for me right then and there," Rax told me recently. "I fell in love with photojournalism, the work of W. Eugene Smith, a couple of stories about Arctic explorers, and great black-and-white photography. I knew that this is what I had to do."

And do it he did—first as a staff photographer for Iceland's biggest newspaper, *Morgunbladid*, covering the kind of daily news assignment work that made up the basis of training for many great photojournalists, and, then, as his body of work about the Arctic peoples grew in size and worldwide stature, as a special assignment photographer for the publication.

Today, with five books and countless international exhibits and awards under his belt, he's hard at work on his magnum opus, a book and a documentary film with the working title of "The Arctic."

A lot of Scandinavian photojournalists roam the world for their work, often spending long stretches of time in Africa and other news (and temperature) hot spots. Rax tried that in the beginning, but found it unrewarding.

"By the time I could get to any of these places from Iceland, everybody from the international media was there. It was like going to cover the Olympics and being a little late," Rax says. But when he was assigned to shoot the Inuit in Greenland, or do a story on farmers working on their remote homesteads in Iceland, he was the only one there documenting them. "It's like a whole way of life was being overlooked and forgotten," he remembers.

And so he started financing his own trips back to these places because the paper only had so many stories they could do there.

"I sold my car, I sold some of my cameras, just so I could go back up and continue working," Rax says, "because in the beginning, there were no grants or anything like that for these kinds of stories."

For his personal work in these regions, he prefers shooting black-and-white film in his Leicas, but recently, he has also been shooting digitally with a

### MORE On The Web

OP columns are available as an archive online at [www.outdoorphotographer.com/columns](http://www.outdoorphotographer.com/columns). Find tips, answers and advice from OP's trusted cadre of world-famous nature photographers!



Leica M Monochrom and another color Leica digital body, which he sets up to shoot only in black-and-white. “I see the pictures in black-and-white, and take them in black-and-white, and work on them in black-and-white,” Rax explains, “so I can feel honest to my vision.”

Because he went back to the same villages, farms and people, over and over, he started to get the kind of intimate, in-depth coverage that only a lot of time, and the trust of the people whose lives you’re documenting, can yield. “They became my friends as well as my subjects.”

To achieve these insightful moments, he’s never without a camera when working on his photo essays. “Sometimes it actually bothers me because you have to get away from it,” he laughs. “You know what I mean? When I’m doing work in Greenland, I’m always on my toes for everything. I don’t even use the same cameras at the paper that I do in my own private work. Because I just want to get away from thinking about the photojournalism I do for the newspaper because it’s such a totally different type of work today than the kind of work I’m doing on my own.”

After several trips all over the Arctic, he noticed there was something wrong. “In the beginning, I just wanted to get a good photograph. But early on, I sensed that something was really wrong—everything was changing, the weather was changing, the ice was melting, it was getting thinner. It’s very drastic now—very drastic. It has become so totally different in just 30 years,” says Rax. “It’s one thing to study computer models and research, but it’s another thing to go back to these places over and over again and see what’s happening firsthand. It’s unbelievable how fast the changes are coming.”

Rax continues, “So much of what we read in the press is about empty people who are famous for being famous, but the real stories—of famine, drought and other important subjects—are never going to be in most newspapers and magazines because it doesn’t work for advertisements. It’s making the world more and more stupid.”

And so Rax feels a certain urgency to get this current book and documentary done, to get out a first-person visual narrative of what’s happening all across the Arctic to complement his previous volumes. To add some academic weight

to his project, he has enlisted Haraldur Sigurdsson, a volcanologist from the University of Rhode Island and a good friend, as the cohost of his film.

“When you spend a lot of time alone on the ice, and you look up in the sky and see all the stars, you start to think quite differently about our world. In the beginning, I wasn’t thinking about global warming, climate change or anything like that. I was just freezing,” Rax laughs. “But then you start to think

more, and whatever is causing this change, it’s going to affect us all. Here, in Iceland, we might get warm—maybe we’ll start having to wear swimsuits. But these Arctic cultures, and other places halfway around the world like the Maldives, are going to disappear entirely. And I do care about people, wherever they are. I care about the whole world.” **OP**

Visit **Bob Krist’s** website at [bobkrist.com](http://bobkrist.com).

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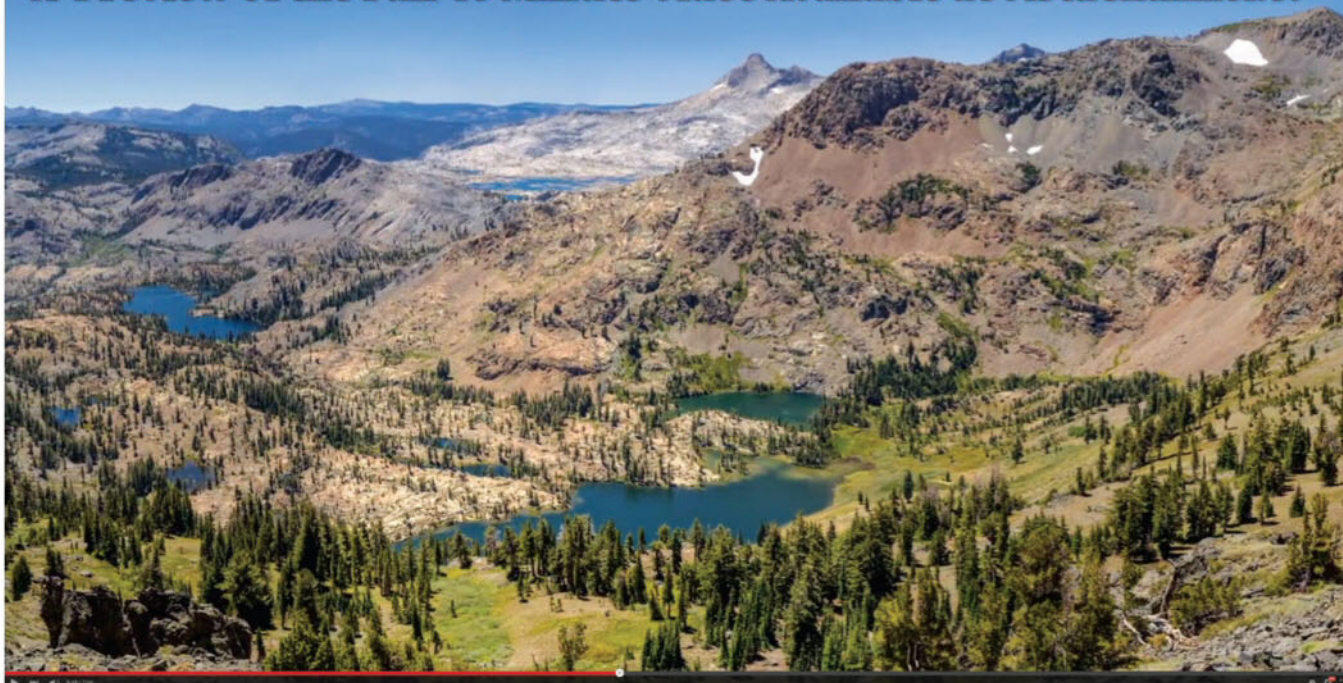


## The Next Display

New opportunities on the horizon for photographers

[ By Elizabeth Carmel ]

**A Preview of the Full 40 Minute Video Available at VistaChannel.tv**



**ABOVE:** On her new VistaChannel.tv website, Elizabeth Carmel is breaking free from traditional prints and exploring new display possibilities.

**T**he advent of digital photography forever changed how we capture and develop our images, and made it possible to share photographs with the world via the Internet.

Making prints of our images has never been easier thanks to constantly improving digital printing technologies. This impending sea change in photography was barely comprehensible even 20 years ago. I believe we're on the cusp of another fundamental shift in how we'll experience and display our photographs. While some of this technology may seem like science fiction today, I think five years from now it will be much more mainstream.

I attended the huge CES show in Las Vegas this year to learn more about what's on the forefront of image display technology. As a gallery owner who specializes in the sale of my fine-art prints, I'm always on the lookout for new art display options to share with our customers. At CES, I realized that new television technology is rapidly advancing in terms of the resolution and range of colors that can be displayed.

The new 4K TVs are simply stunning, and actually can look better in some instances than a printed and framed photograph. A 4K UHD TV display is 3840x2160 pixels as opposed to the current HD standard of 1920x1080 pixels. This new 4K TV technology will drive the convergence of still photography and video. As these new televisions become widely adopted, there will be increased demand for high-quality, high-resolution multimedia content. At CES, I was amazed that most of the new 4K TVs were displaying high-resolution time-lapse films and other still photographs in the demonstrations, rather than 4K video, due to the limited 4K video content currently available.

Of particular interest to me at CES were the 4K OLED TVs. OLED stands for "organic light-emitting diodes." OLEDs are solid-state devices composed of thin films of organic molecules that create light with the application of electricity. This display technology creates incredibly deep blacks and vibrant colors that haven't been previously possible on consumer displays. In addition, there's potential to make this type of display ultrathin

### ▶ **MORE On The Web**

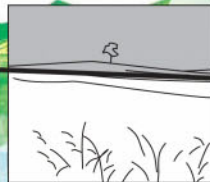
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# sev5n

## ■ micro filter system

The last colour of the day reflected in wet sand, makes a glorious combination for a powerful image. To avoid losing the colour however, it needs careful exposure and the help of an ND grad filter. A meter reading from the beach retains the detail, whilst the 2-stop grad holds the colour in the sky and avoids it being washed out.



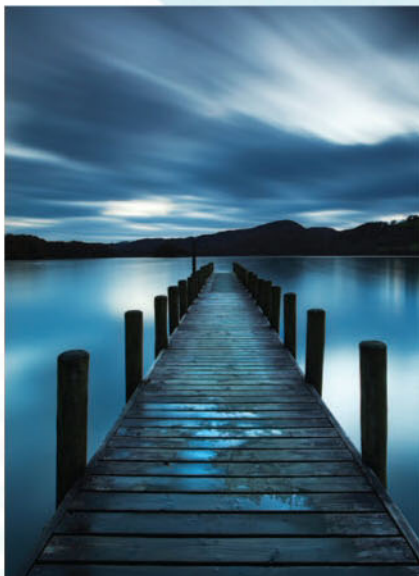
Even a single tree has the ability to make a strong, dynamic image, but there's nothing wrong with using a filter or two to add an extra dimension. With a gentle breeze in the air, the long exposure captures the movement in the clouds, as well as in the crops in the foreground, whilst an ND grad controls the contrast between the two.



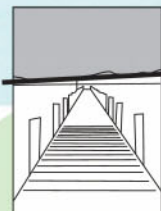
0.6 ND hard grad



0.6 ND hard grad & Big Stopper



0.6 ND hard grad & Big Stopper



The Big Stopper is the ideal filter to use where there is both water and cloud in the scene. Combined with an ND grad, the Big Stopper blurs the incoming cloud, whilst adding a sheen to the surface of the lake. I purposefully kept some of the blue cast from the filter for extra mood.

A reliable filter system is essential in landscape photography. The Seven5 System is the perfect match for a compact, mirrorless camera, ensuring my images retain the high quality I expect.

*Craig Roberts*

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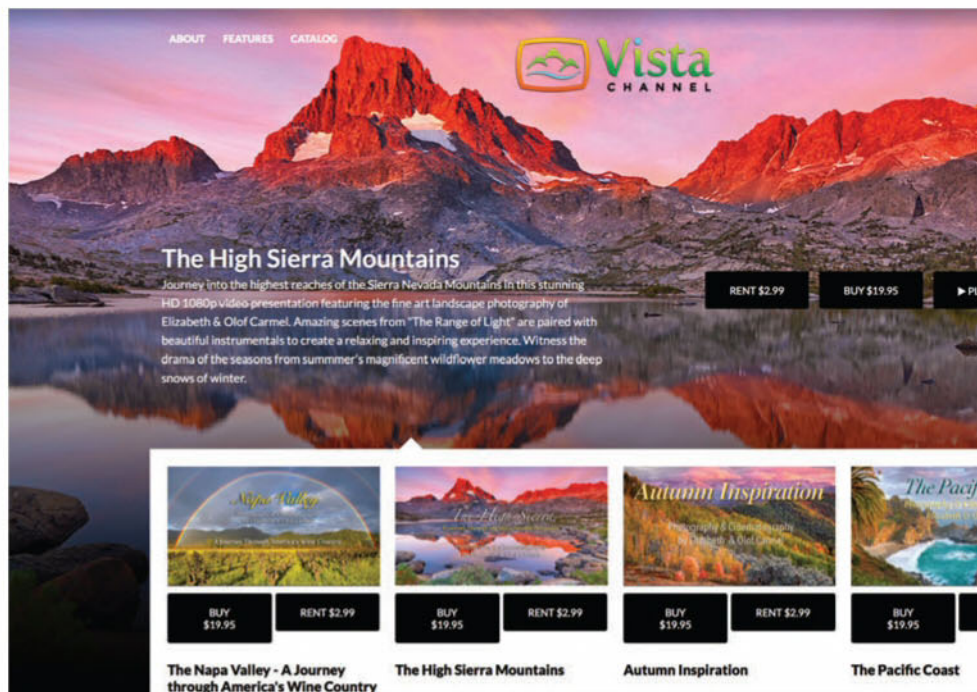
## fleeting vistas

and ultraflexible—imagine being able to roll up an 85-inch display and put it in any location!

Viewing high-quality photographs on a large-screen 4K OLED TV may soon rival viewing a high-quality ink-

occurred with stock image sales, I think it's important to be ready for change as it occurs instead of lamenting "the way it used to be." I think it's certain that visual artists will be able to reach a wider audience as people recognize their TVs can also be used as art displays.

The physical barriers to viewing and



**ABOVE:** For photographers who make a living from their images, new media presents monetization challenges. Just as she does with prints, Carmel charges for full access to the VistaChannel.tv work.

jet print. External lighting isn't an issue with TVs as it is for inkjet or LightJet prints. Furthermore, we now can add high-resolution 4K HDR video to the mix to create a full multimedia experience. The photographer's artistic vision and technical expertise with HDR/high-resolution imagery will become paramount with these new display opportunities. While the volume of photos and videos being shot worldwide has increased exponentially, how many of these images are worthy of distribution? As photography and video converge, it will be more important than ever to be a visual artist with a unique viewpoint and the technical skills to record your vision. There's still no substitute for compelling artistic compositions.

I think there still will be a demand for the signed, limited-edition photographic print in the future. It will be interesting to see if this new display technology reduces the demand for actual "wall art." I, for one, hope it does not; however, similar to the shift that

appreciating high-resolution imagery are disappearing and moving outside the realm of gallery walls. Similar to the challenges facing the music industry, photographers will have a new concern about the ease of copying their high-resolution digital content. I don't spend too much time worrying about duplication of my low-resolution, 900-pixel website images on the Internet, but I do have greater concern when a 4000-pixel-wide image becomes easy to duplicate and share. The same concerns arise for 4K time-lapse and video content. The question is, will we be able to realize an income from our work when it can be so easily duplicated and shared? Hopefully, future 4K distribution technology will allow for some form of DRM (digital rights management).

My husband Olof and I have decided to step our toes into the brave new world of multimedia content by creating a series of videos showcasing our still images in combination with time-lapse and video clips. We created these



in native 4K UHD resolution, but at this point have made them available for download only in 1080p format due to DRM concerns. We do make watermarked 4K previews available on our YouTube channel. We realized that this form of content creation requires a large library of images and a steep learning

curve with video-editing software. In addition, there's no small investment required to come up with the computing power and gear to create and process 4K video. And we haven't even ventured into the world of 4K drones yet, but that's another opportunity (and expense) that awaits! You can see our videos at our new website VistaChannel.tv. We're excited about the opportunities this presents to share our work with a wider audience, and to make it more accessible to people who may not be able to purchase signed prints.

There are other photographers also making the leap, including the people who inspired us to pursue video, Bob and Lori Schneider of ImageEssence.com.

The only constant in the business of photography is change—we've made a choice to embrace new technologies and display opportunities as they emerge. I'm interested in hearing about how other landscape and nature photographers are venturing into the world of multimedia. My hope is that nature photographers can use this new technology as a tool to educate the world about the importance of protecting our last vestiges of wilderness.

**Elizabeth Carmel** is a professional landscape and travel photographer. She and her husband Olof Carmel own and operate two art galleries in California, the Carmel Gallery in Calistoga and the Carmel Gallery in Truckee. You can get more information about her prints, galleries, workshops and books at [ElizabethCarmel.com](http://ElizabethCarmel.com) and [TheCarmelGallery.com](http://TheCarmelGallery.com). For more information about her videos, go to [VistaChannel.tv](http://VistaChannel.tv).



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# [ FAVORITE PLACES ]

Text & Photography By Doug Roane



## KOESSLER LAKE

Bob Marshall Wilderness Complex, Montana

### Location

The Bob Marshall Wilderness Complex consists of three national wilderness areas covering over 1.5 million acres of roadless, remote backcountry and numerous trails in northwestern Montana. Koessler Lake is a 15-mile hike from the trailhead at Holland Lake and is nestled in a stunning glacier-carved cirque at the foot of Ptarmigan Mountain. Your only options for getting there are by foot or horseback, and be sure to bring a friend and bear spray, since the Bob Marshall has the highest concentration of griz-

zlies in the Lower 48. Those who backpack in may wish to spend the first night at Upper Holland Lake, six miles from the trailhead, then hike the remaining nine miles to Koessler Lake, via the unbelievably beautiful and majestic Gordon Pass, the next day. The junction off the main trail to Koessler can be easy to miss, so be on the lookout. The area is used frequently by backcountry horse outfitters, so try to get there early to establish a campsite, and use Leave No Trace practices to keep the area pristine.

### Weather

In general, snow lingers into early or mid-June, and the first snowstorms often begin again in early September, making the area most accessible in July and August. The area gets a lot of rainfall in the summer

and becomes a lush, temperate rain forest, teeming with wildflowers and tall weeds. Full rain gear is recommended, as moisture from the dense, wet vegetation will soak through clothing quickly. Weather patterns in Bob Marshall country can change frequently and without warning, and snowfall is possible anytime. During the day, 70s and 80s are typical, with nighttime temperatures frequently dipping down into the 40s and even 30s on clear nights. Short-range, detailed forecasts are available at local ranger stations and are worth checking before you head out.

### Photo Experience

Your goal, as a photographer, is to get to Koessler Lake with enough light left in the day to scout out the best photo spots so you know where you have to

be for sunrise the next morning. A wide-angle lens is essential for full sweeping views of the lake and Ptarmigan Mountain. The shoreline is very difficult to access, with a lot of dead-fall, but there are also fantastic views of the area, and plenty of wildflowers for foreground, that are away from the shore. Opportunities for macro photography are endless. A telephoto is useful to focus on intimate landscapes, as well as the abundant wildlife in the area. Always be "bear aware" and carry bear spray with you at all times, as it's easy to get lost in your photography and put yourself in danger.

### Best Times

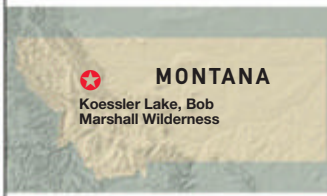
Summer is the most accessible and beautiful time for camping and photography, generally July and August, but be prepared for rain or even snow anytime. Wildflowers typically peak in this area in late July/early August. **OP**

**Contact:** Montana Office of Tourism, [visitmt.com](http://visitmt.com); Bob Marshall Wilderness Foundation, [bmwf.org](http://bmwf.org). See more of Doug Roane's work at [www.dougroanephotography.com](http://www.dougroanephotography.com).

## Essential Gear...



A wide-angle zoom is a staple of landscape photography. The new **Tamron 15-30mm f/2.8 Di VC USD** covers full-frame, as well as APS-C formats. Across the range, the lens is sharp from corner to corner, and the *f/2.8* maximum aperture is constant. Estimated Street Price: \$1,199. **Contact:** Tamron, [www.tamron-usa.com](http://www.tamron-usa.com).



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## ISO

has been a hot topic for a few years. As sensors and processing engines have advanced, we've broken through the 100,000, 200,000 and even the 400,000 ISO marks. If you can remember the era of film when ISO 3200 emulsions were considered to be extremely high speed, being able to get a usable file from a digital camera set to ISO 51,200 will give you pause.

Photography is both art and science, and when technology advances, that

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leads to changes, sometimes dramatic changes, in the art. Emulsion and sensor sensitivity have been key advancements that gave rise to whole new ways for photographers to see and capture the world.

The youth movement in nature photography has been the quickest to align aesthetics with the advancements in technology. That's not surprising. In the 1930s, it was the youth movement, best exemplified by Group *f/64*, who embraced the sharpness that camera, film and lens technology made available. In the 1940s and 1950s, the up-and-coming photojournalists embraced the handheld aesthetic that came with the new 35mm film cameras and they changed the face of photojournalism. In the 1960s, as 35mm transparency film exploded in popularity, the new youth movement embraced it, and in the process, replaced the black-and-white workflow that relied heavily on a darkroom to an aesthetic that shunned any kind of manipulation of the image, including cropping. As digital cameras came along, the photographers who were fully entrenched in transparency film looked for ways to make the digital image look more like their favorite emulsions, while a youth movement that wasn't ingrained in film worked with the digital look. And, today, the photographers leading the way into the future are taking advantage of the extraordinary ISO advancements to shoot deeper and deeper into the edges of night.

In addition to the ISO capabilities of many modern cameras, a variety of lenses are adding to what we're able to accomplish. Canon has had a 50mm *f/1.2* L-series lens in their lineup for years. It's always been held as a sort of special-purpose lens, but more and more, these kinds of lenses are finding their way into more camera bags. And photographers are also rediscovering just how fast a lens can be.

The rise of zoom lenses changed our perspective on maximum aperture. When we're looking at pro-level zooms, a constant aperture of *f/2.8* is the gold standard. Frequently, a similar lens is offered in an *f/4*, as a less costly, but still reasonably fast alternative. Before zoom quality had reached the point where the lenses could be mainstream, most pros and serious amateurs relied on primes,



***Ultrafast *f/0.95* lenses give you some incredible options. The available models are limited in their automatic capabilities like AF and auto-aperture, but that's a small price to pay for the ability to get a sharp image shot at *f/0.95*.***

and the differentiation between a pro prime and a solid, but less costly alternative was in the *f/1.4* to *f/1.8* range. There are still a remarkable number of lenses with incredibly reasonable price points for a photographer who doesn't mind the loss of zoom capability. An *f/1.4* is three more stops than a *f/2.8*!

The rise of mirrorless cameras has also helped to drive the use of even faster lenses. Leica users with M-mount bodies have had the very highly regarded (and very expensive) Noctilux 50mm *f/0.95* for years. Through the use of adapters, users of cameras like the

Sony *a7S* have been able to make use of this incredible combination. That's if they could afford the Noctilux. More affordable combinations can be had by coupling M-mount Voigtlander Nokton lenses to an E-mount body, but the VM-mount Voigtlanders aren't as fast as the Noctilux. Also, as good as many adapters are, they aren't perfect and you can almost guarantee that you'll have a light leak at the worst possible moment.

For Micro 4/3rds users, Voigtlander has expanded the Nokton line to include several MFT-mount *f/0.95* models. The MFT format gives you a 2X magnification factor, so the 25mm *f/0.95* Type II lens behaves like a 50mm on a full-frame camera. Other MFT-mount Voigtlander lenses include a 10.5mm, 17mm and 42.5mm—all with *f/0.95* maximum apertures. These primes are manual focus only and cost between \$1,000 and \$1,500.

If you're shooting with a Sony *a7* body, there's another interesting player in the *f/0.95* arena. Chinese company Zhongyi (ZY) Optics produces the Mitakon brand of lenses. They have a pair of Mitakon Speedmaster models in 35mm and 50mm. The 35mm *f/0.95* is designed for APS-C and smaller formats, and it's available in MFT, Fuji X and Sony NEX mounts. The Mitakon Speedmaster PRO 50mm *f/0.95*, however, is made with a Sony E-mount for the full-frame cameras. The Mitakon has been referred to as a clone of the 50mm Leica Noctilux, although it's more accurate to say they're similar. Price is where the similarities end—the 50mm Speedmaster PRO can be ordered for \$849.

The primary use of these sorts of superfast lenses is usually considered to be for creating extremely shallow depth of field, but for a nature photographer shooting at infinity, you can also use them to see deeper into the shadows of the day. Even if you're adhering to the maxim that a lens is at its sharpest three stops from wide open, that makes an *f/0.95* lens sharpest around *f/1.8* or *f/2*—about two stops faster than a wide-open pro zoom!

An *f/0.95* lens isn't likely to be the fabled "only lens you need," but it can be another tool in your bag that helps you make new and unique photos. **OP**



# ASSIGNMENTS

►► Winning Images From The Weekly Assignments At [outdoorphotographer.com](http://outdoorphotographer.com)



1

Congratulations to Lorenzo Cassina and Alena Nichols. Theirs were the winning images from the recent Getting Ready For Spring and Last Gasp Of Winter Assignments on [outdoorphotographer.com](http://outdoorphotographer.com), sponsored by Kenko Tokina USA. There's a new Assignment posted each week. To get your photos into the running, all you need to do is enter.

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## 1) Getting Ready For Spring Assignment Winner

PHOTOGRAPHER: Lorenzo Cassina

EQUIPMENT: Nikon D80, Sigma 70-300mm *f*/4-5.6 APO DG, monopod  
In September 2012, at Constitution Park in Deerfield Beach, Florida, this beautiful swallowtail butterfly landed on a flower just before my eyes, giving me limited time for the shot. This confirms what photography is all about—capturing the moment by being in the right place at the right time. I only made regular enhancements, such as crop, contrast, saturation, gamma, sharpness and maybe a slight touch with curves.



2) Last Gasp Of Winter Assignment Winner

PHOTOGRAPHER: Alena Nichols

EQUIPMENT: Canon EOS 5D Mark II, Canon EF 24-105mm f/4L, tripod, cable release

Living in California, and enjoying time photographing the national parks, I try to spend as much time as I can in Yosemite. This image was taken during the winter of 2013-2014. I had been watching the storm patterns closely and decided to spend a week in Yosemite when the weather report called for a large snowstorm. The first couple of days were with heavy snowfall, so the shooting was limited. After about day three, however, the storm started to break and created a wonderful opportunity for the photographers there in the park. I was watching the waterfalls for the best light and noticed the contrast that this area offered. I photographed from the same location most of the morning for the best lighting. I worked in postproduction for a bit more detail and to bring a bit more light to the image. It was a special time, photographing the Yosemite waterfalls in winter!





**F**our years ago, Chris Miele found himself bored at work. He was a professional video editor, working in a fast-paced environment, but he felt creatively stalled. So, he began using his free time to photograph landscapes around his Southern California home. He had always been an outdoorsman, and he knew he wanted to spend less time chained to a desk.

“I knew that sitting in a chair for 10 hours a day was my impending fate if I had stayed a video editor,” Miele says. “I wanted to avoid that fate.”

Miele, who’s just days shy of his 30th birthday, grew up outdoors. But whether he was hiking or snowboarding, he wasn’t photographing those activities. In fact, for most of the last four years since he rediscovered photography, he has used his camera exclusively for landscapes. This focused approach helped him progress from newbie to pro in a few short years.

“In 2011, when I re-picked up my first SLR,” Miele says, “I shot landscapes around Los Angeles. Soon, I decided I was going to go on a trip a month because, if I do that, I’m going to really progress quickly. So, I started backpacking and exploring the Sierras. Within six months, I had racked up a pretty good initial library of images. I pretty much dedicated myself creatively to that. It only has been in the last six months that I’ve been a full-time professional.

“For the time when I was employed,” he



# FINE ART WITH A PURPOSE

**Twentysomething landscape photographer Chris Miele first found his aesthetic, now he’s in search of a purpose**

BY WILLIAM SAWALICH | PHOTOGRAPHY BY CHRIS MIELE



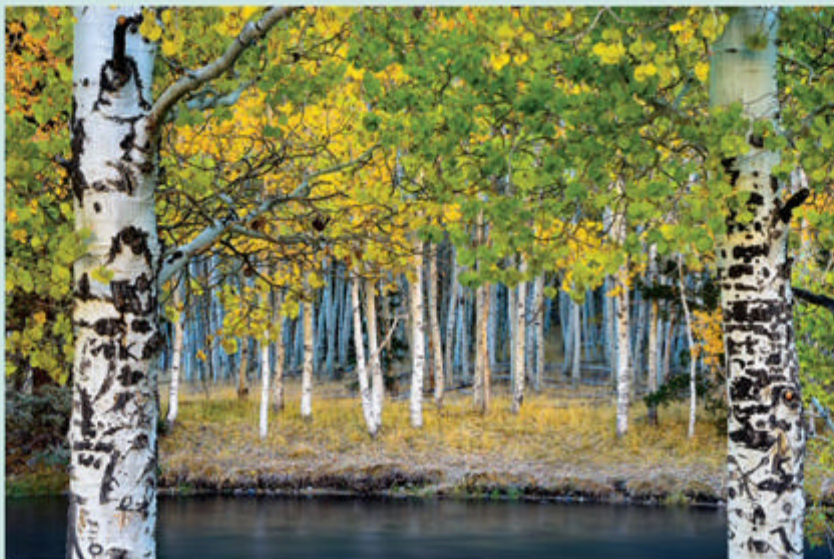


*Chris Miele is part of the next wave of landscape photography luminaries. His style is immediately recognizable as a departure from the rules of the past. Miele's youth leads to some challenges, especially when he's teaching. He explains, "This year, I started teaching workshops, and one of the big things to overcome is, in fact, being a younger guy." As he approaches 30, he doesn't necessarily feel like he's the youngest. "There are 24- and 25-year-olds who are just shooting nonstop; their software abilities are even better. There are some guys out there who are kind of big on social media and Instagram. Who knows what they're turning up out there in the real world."*





*At a glance, Miele's photography might lead one to believe that it's mostly digital construction, but that's not the case. "Computer art is wonderful," he says, "and those are the guys that I call the 500px stars. I would sign on there and see all this amazing work, and I kind of fought it for a while because I knew it was all layers and heavily composited. Artistically and creatively, it's wonderful stuff. But it's tough because people see those things and lust after them, and then they look at yours and, you wonder, is my stuff up to par with these fantasy visions. I was trying to strike that balance, and I've always really enjoyed people asking me, 'Is it real?' because of the look on their faces when I say, 'Yeah, with about 20% enhancement afterwards.'"*







says, “trips were usually Friday afternoon to Sunday evening, and then twice a year, I would take something long, a week or two weeks, and do a really intense four-state attack. I did a trip in 2012 that was my first 10-day, non-stop, on-the-go, sleeping-in-the-car-in-the-backcountry kind of trip. I went through Jackson, Yellowstone, through the Pacific Northwest.... The next year, I went to the Southwest for two weeks, the following year, I went to Iceland.”

Upon his return from Iceland, Miele decided to take a few months off from shooting and focus on building his business. This enabled him to quit his day job, but it also left him feeling, once again, creatively restless.

“I kind of got stagnant in a bad way,” he explains. “I didn’t realize how important it was to keep shooting. By fall, I got back in the routine and was shooting consistently again, and now I realize I always have to be shooting. My focus has shifted from going to an area and covering it, and now it’s more about what topic do I want to touch on, where will it be, and then I can focus on all the details that go into it, and in the end, I’ll have a 10- or 12-image series that’s concise.”

This new approach is similar to the way a photojournalist might take on picture stories, but Miele considers himself firmly in the fine-art camp. He speaks about his landscapes in terms such as surreal, magical and whimsical, and he maintains a rigorous visual aesthetic. He once even said that his approach is one of an artist and not a photographer.

“I still have that distinction, to some degree,” he says, “but I think some

maturity has leveled it off a touch. Still, when I create images, I always get stuck in my visual aesthetic, for better or worse. That’s largely what makes me happy about my images, so then I’m still hitting that artist’s approach. If I hit that mark, but now I’m telling a story about a little bit different subject matter, I’ve kind of crossed over into the realm that some people understand as more of a photographer and less of an artist. It’s kind of funny that I made that distinction, and now I’m kind of leveling off between the two.”

Given his youth, his professional history of postproduction and his penchant for creating artistic interpretations of his subjects, one might assume Miele is bound to lean heavily on Photoshop. In fact, his mind-set is quite the opposite.

“I took the approach, pretty much from the start,” Miele says, “that I wasn’t really interested in heavy Photoshop work. So one of my main live-or-die aesthetics early on was that I didn’t do any composites, I didn’t do any HDR. I still use graduated ND filters, and I very much want to get it right in-camera. But, in the last year, I’ve started doing more focus stacks and playing with composites, mainly because with workshops and teaching, I want to make sure that, if I have a client ask about blending layers and luminance channels, I want to be able to offer that.

“I did go to art school,” he adds, “and that was one of the big things I took away: You want to get it right in the camera. I carried that into practice. It’s very apparent, especially in my night photos. Most of those are light-painted,







## Chris Miele's Gear

### Nikon D800

AF-S **NIKKOR** 16-35mm *f*/4G ED VR

AF-S **NIKKOR** 24-120mm *f*/4G ED VR

AF-S **NIKKOR** 14-24mm *f*/2.8G ED

**Induro** CT214 tripod

**Induro** BHD1 ballhead

**LEE** graduated ND filters (0.9, 0.6, 0.3)

**LEE** 2-stage rotating filter holder

**Tiffen** Circular Polarizer

**Tiffen** ND kit (1.2, 0.9, 0.6)

**Vanquest** Javelin 2.0 sling bag

Cheap shutter releases (these things break on me like crazy)

Lens rag, lens cleaner, flathead screwdriver, air blower

**Rosco** gel swatch kit

**Black Diamond** Storm 100-lumen headlamp

Batteries, 16 GB SD cards, and cheap shower caps for unexpected water spray

**Klean Kanteen** water bottle (insulated, dinged and dented; I don't go anywhere without this guy)



**ABOVE:** Nikon D800, AF-S **NIKKOR** 24-120mm, **LEE** graduated ND filters

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or other trick techniques I'll use, like a gel over the lens to give it some color, things like that. To me, the camera is a way to strip off this layer that we can't see. I kind of believe that the camera can see wavelengths and interpret light in a different way than we can. That's the way I like to use a camera. That's why I kind of give it a surreal connotation."

Miele's night photographs are striking and bold, and definitely surreal. He relishes the challenges of working after dark to produce very different images than he can make during the day.

"With the night images," he says, "the process is really enjoyable because it takes an extra level. It's cold, it's dark, I'm almost always out there by myself—do I really want to go out there right now? It always takes a little extra: Okay, you've got to get up and do this; you're going to be happy you did."

Shooting at night allows the photographer more time to work, as the light isn't changing quickly as it does during the magic hour. Miele relishes this freedom to experiment with techniques and augment the lighting of a scene, as he did with the image called "Forgotten Bunker."

"That's one of the first focus stacks I ever did," he says. "It's a little more of using the tools to get the job done, so to speak. It's not a flash. I use a headlamp for everything, a 100-lumen Black Diamond headlamp that I can dim. I always wanted to be a director of photography when I was studying video, so learning how to light was always my main study. Now, I go out with a simple, dimmable one-source unit that I can put in a spot, put in a flood, or use my hands as barn doors to shape the light. I carry a second lamp, and I have one or two shots where I've used two lamps, and I've lit up stuff with fire, throwing kindling on to strike up some light. The night is fun because you don't have these five-minute windows of light; you have an hour or two, or as long as you can handle being alone in the dark."

In daytime hours, Miele's aesthetic is largely defined by soft light.

"You can't quite re-create that," he says. "Or at least I haven't learned how to. For a long time, this comes down to learning how to recognize light; it's something you learn over time. Other guys interpret harsh light or soft light, and the really amazing guys are the ones that can use all of it well—and I'm not



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there yet. I still love soft light the most. It gives it that surreal look where it's kind of cartoony. The blacks are still deep. I don't like overly defined shadows; I like to keep some things dark. I've started to recognize my ideal light at different times in the day than I used to. I used to only think it happened 20 minutes before and after sunset. But Iceland had this really nice filtered light all the time, and I was shooting in the middle of the day, which never happened before. I've gotten a little more trained to recognize those signifiers and go after those because that's usually when I can create the images I love the most. I'm still trying to harness harsher, more contrastier light, but damn, it's hard."

As a young photographer rapidly progressing in his career, Miele is finding that he wants to do more than visit new places and create images that speak to his aesthetic. He wants to create fine art with a purpose, and he's willing to branch out into different genres to find that purpose on a project-by-project basis.

"Everyone has their own vision," Miele says. "And when people have tools to execute that vision, it's intriguing to see what they do. The more I do, the more I understand what it means to have your own vision. At first, it was more on the selfish end, of me wanting to explore and see the places that I hadn't gotten to see yet, and bringing back images that people would say, 'Oh, my god, I have to go there now!' I enjoy creating whimsical, magical things, places for people to escape to. That's still a core value of my work, but as I move forward, I do want to create images that have a little bit bigger purpose and things that people can get behind rather than just, 'Wow, that's really pretty.' I really want to have a purpose beyond a well-lit imaginative photo. I like the idea of fine art with a purpose, where you really are crafting a message with your images. You can still use the same compositional rules, you can still use the same light that you seek. So once I got over that hurdle, I was able to create images that aesthetically still pleased me, but are now telling a more encompassing story with a targeted audience.

"The purpose is going to change from project to project," he says. "I feel like a lot of outdoor guys take the conservation avenue, and I don't want to say it's the easy way out, but it's an easy target.



**ABOVE:** For this image, "Krypton Leak," Miele was both lucky and good. He had never been to Devils Postpile before, and he only got to the trail at midnight. "I can remember hitting those rocks at Devils Postpile," he describes. "That was the first time I had ever been there. I had never even been there during the day." Vision doesn't always come from scouting a locale.

And I always like to go against the grain a little bit so, initially, I stayed away from that concept. But, now, project to project, I'm exploring that. So, for example, starting next week, I'm going to hit the road all through California and really try to photograph a series of the water problem that we're having—the reservoirs that are drying up and things like that—and that will fall under con-

servation. But that's something that's also timely and topical, and a way for me to be out there creating, and keeping the 'creating with a purpose' part of my mind really sharp." **OP**

#### ▶ **MORE On The Web**

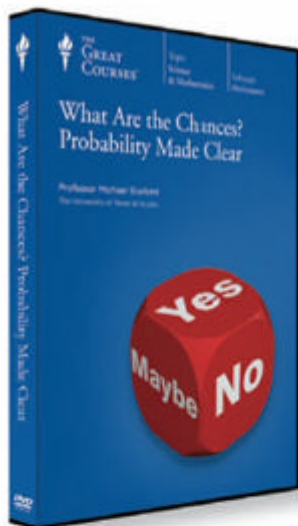
See more cutting-edge images and insights about the future of nature photography from the youth movement on the OP website at [outdoorphotographer.com](http://outdoorphotographer.com).



See more of **Chris Miele's** work and sign up for his workshops at [www.chrismielephoto.com](http://www.chrismielephoto.com).



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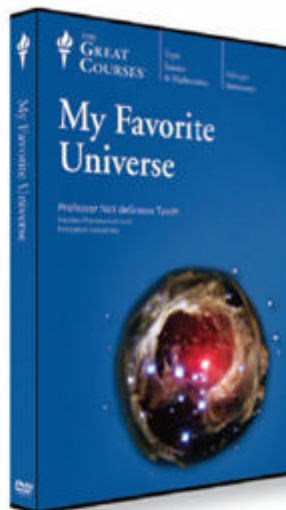
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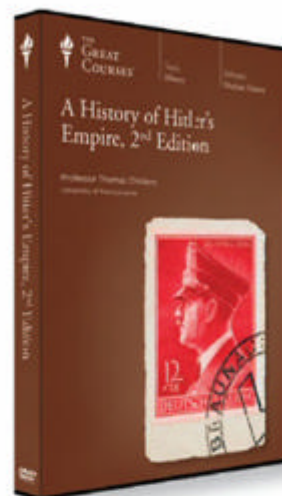
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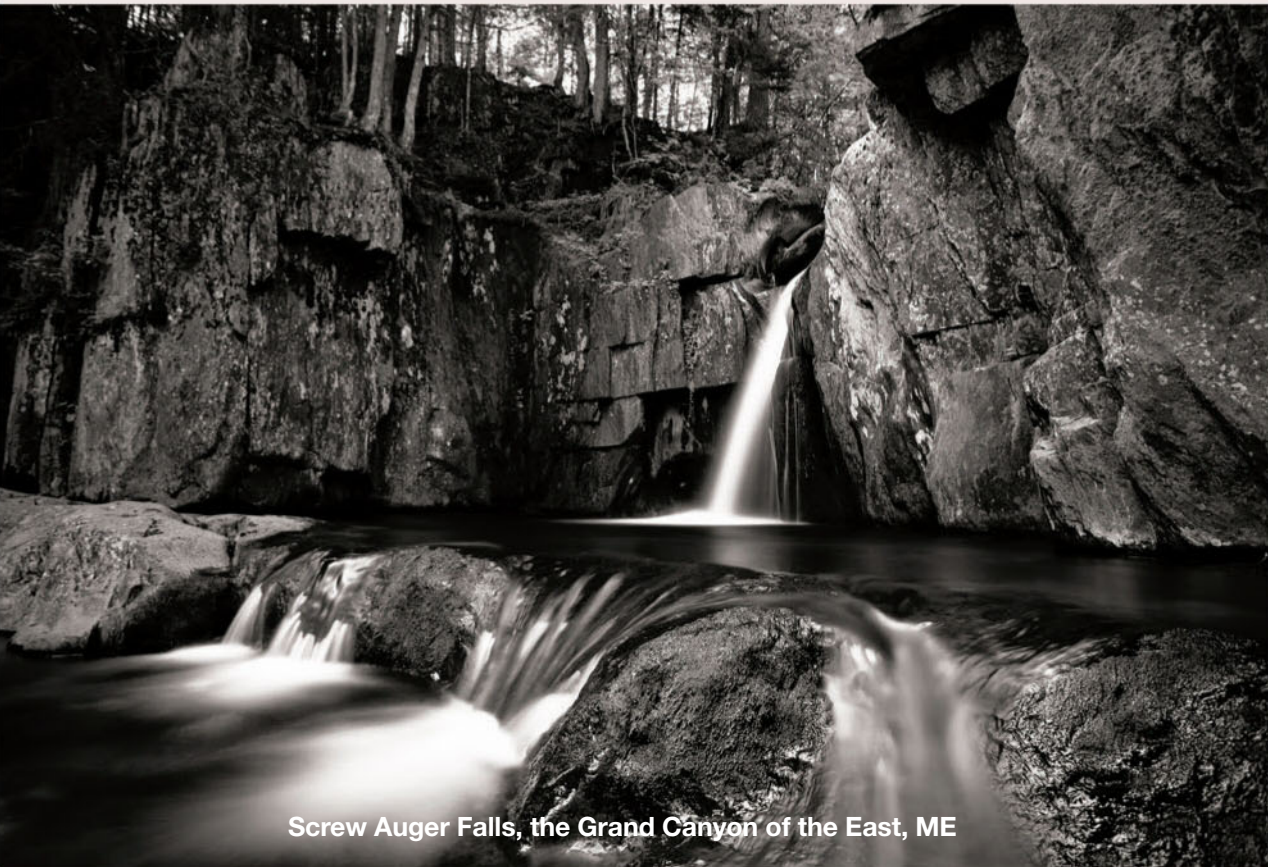
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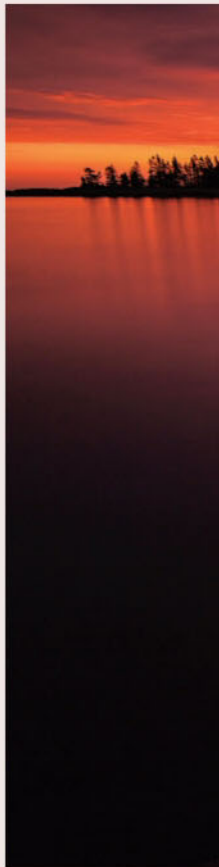


# LONG Weekend LOCATIONS

Pro photographers share some of their favorite regional locations for extended weekend photo adventures



Screw Auger Falls, the Grand Canyon of the East, ME



Summer often elicits a feeling of freedom and wanderlust. With summer vacation in mind, we asked pro photographers from across the United States about the best long weekend photography destinations. They've pointed out when and where to go, and what you'll need to bring, whether you have a full summer recess to fill or a shorter three-day weekend.

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## [ Northeast ]



### >> Nate Parker

[nateparkerphotography.com](http://nateparkerphotography.com)

#### Screw Auger Falls, the Grand Canyon of the East, ME

Summer in Maine is a great reward for enduring the winter months. It's so nice that it causes New Englanders a sort of poor short-term memory of sorts with regards to the weather. We have mostly 70°-80°F days that are almost 18 hours of light long, with cool, but not quite cold, nights at around 50°. With the perfect Maine summer weather comes the inevitable crush of summer vacationers, adventurers and photographers, and they usually all come here to Acadia, which is nice and all, but it's that



time of year that I love to get away from the whole thing and head to places equally as beautiful, yet significantly less traveled.

One of Maine's more interesting, yet little-known hikes is the Gulf Hagas Loop, which is accessed through the Katahdin Iron Works State Park near Brownville, and is about two and a half hours north of Bangor or three and a half hours north of Portland. The attraction is that Gulf Hagas is a precipitously deep gorge with many waterfalls and swimming holes, and an interesting trail loop. The gorge is often referred to as the Grand Canyon of the East and has many spectacular features. My favorite, Screw Auger Falls, is a giant, 15-foot-tall bowl gouged into the face of the granite from the constant rush of water. The trail system shares part of the Appalachian Trail,

significant portion of the day to complete if you choose to make the whole loop, or a shorter trip can be made out and back to the Hermitage area. The gorge itself is three miles long with 140-foot-tall walls, and the river drops 370 feet. Bring a hiking tripod, a light lunch or snacks and plenty of water, and also consider bug spray or a bug head net. Don't plan on photographing here at the end of the day, though, as the trip back to the car inevitably would be in darkness. Also, keep your eyes peeled for interesting flora and fauna, including moose. This is where I saw my first moose! And, lastly, try to keep an awareness of the weather, as sudden, strong summer downpours could possibly occur upstream and cause flash floods in the gorge, which does happen occasionally.

safety are of more concern here than some of the more populous destinations. The massive expanse of the park offers many photographic opportunities—from landscapes to whitewater rapids to mountain peaks. If it's moose you want to see, head to Sandy Stream Pond and bring a long lens to fill the frame. Try to show up early and wait pondside. Sooner or later, a wading moose will meander by, foraging plants off the bottom. Mount Katahdin is a fairly vigorous hike that will take most of eight hours or so, if you're stopping to photograph often and taking your time. My favorite access trail to Katahdin is the Chimney Pond Trail, which approaches the mountain along Roaring Brook. Drive in to the Roaring Brook Campground (open from May 15 to October 15) and sign in at the Roaring Brook Camp-



**Down East Maine and Acadia National Park  
on the Schoodic Peninsula, ME**



**Mt. Katahdin and Baxter State Park, ME**

and a section called the Hermitage is some of the only remaining old-growth forest in New England and has an amazing assortment of gigantic eastern white pine. The Gulf Hagas Trail is accessed by driving through to the Katahdin Iron Works ranger station to sign in for safety. A few miles further on from the ranger station is the parking area, followed by a significant, although shallow, stream crossing of a section of the west branch of the Pleasant River. If you're the very prepared type, consider bringing water shoes or sandals for the crossing, as the pebbly river bottom is unforgiving on those city pedicures. The Gulf Hagas Trail is about eight miles long, and the whole thing will take a

#### **Mt. Katahdin and Baxter State Park, ME**

About an hour and a half north of Bangor on I-95, turn left and start to head west at East Millinocket (there will be signs for Baxter). Depending on your energy level and enthusiasm, you can either choose to hike up the mile-high Mount Katahdin, which is the beginning or end (depending on your attitude) of the Appalachian Trail, or take a nice drive around the Tote Road, which is a perimeter park road and affords access to many lakes, rivers and hiking trails. Baxter State Park is a wilderness area of over 200,000 acres and is about as wild as it gets! There's no electricity, no running water and no paved roads. There are moose and black bears, so common sense and

ground ranger station with your itinerary in case of emergency. The Chimney Pond Trail is a mild hike up to a beautiful alpine pond in the caldera of the now-dormant volcano that is Katahdin. The final push to the summit from here is much more intense and perpendicular, but you'll be rewarded with amazing views and exhilarating hiking along the Knife Edge before your way back down. Pack light if you're choosing to go up the mountain, and bring just a few lenses for your DSLR, or the whole kit and caboodle if you're doing the mirrorless thing! Be advised: There may be no cell signal or WiFi for many miles in any direction here,

*(Cont'd on page 96)*

*(Go to the next page for more locations)*



## [ Southeast ]



>> **Dave Allen**

[www.daveallenphotography.com](http://www.daveallenphotography.com)

### **Cade's Cove, TN**

Cade's Cove, located in the Great Smoky Mountains near Townsend, Tennessee, is a fantastic place to shoot both expansive landscapes and a variety of mountain wildlife. Expect to encounter everything from dogwood-lined dirt roads, to large oak trees in fields of golden grasses, to the plentiful wild animals that roam the park freely. Animals frequently sighted in the Cove include black bear, deer, coyotes and wild turkey. Many places in the park are easily accessible by automobile, but be sure to bring some comfortable hiking shoes if you plan to get out and explore many of the more remote locations.

My favorite time to shoot in Cade's Cove is in the morning and evening light during the spring dogwood bloom, and I personally like to see a mixed sky from partly to mostly cloudy offering mixed lighting conditions that work for the wide range of subjects on display here. You'll find wide-angle lenses with a graduated ND filter useful for capturing the large landscape scenes, and you'll want to make sure to bring a long telephoto lens with you to capture the native wildlife in its natural habitat. The low angle of light in the early morning and late evening often provide dramatic lighting for the landscape scenes, and the park's animals are most active at this time of day, as well, making it a target-rich environment that should be high on the list of places to visit for any outdoor photographer.

### **Roaring Fork Motor Nature Trail, TN**

The Roaring Fork Motor Nature Trail in the Great Smoky Mountains is an easily accessible eight-mile-long loop just outside of Gatlinburg, Tennessee. It's a place that you could easily get lost in for a day or longer, and offers endless cascades running through vibrant moss-covered rocks under a canopy of lush foliage from old-growth forest. As a bonus, you'll also find many historic homesteads in the vicinity, complete with log cabins, grist mills and old barns.

For a great day of shooting along the Roaring Fork, you'll want to see overcast to

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**Cade's Cove, TN**



**Newfound Gap, NC**





mostly cloudy skies, which provide ample opportunity for slow shutter speed work on the abundant flowing water scenes the area has to offer, and these conditions will allow for all-day shooting without the locations being spoiled by extreme contrast in the lighting. A sturdy tripod will be essential for shooting here, as many of the scenes you'll encounter are hidden under the forest canopy in heavily shaded areas, and long exposures are common, if not preferable. You'll be able to make great use of an ultrawide-angle lens here, as well as a circular polarizer and ND filters. The circular polarizer will help to keep the glare down and bring out the richly saturated colors, and the ND filters will help achieve various shutter speeds in the different conditions you might encounter. Lastly, some water shoes or an extra pair of boots will come in handy, as you'll almost certainly end up with wet feet while you're searching for the best compositions.

### **Newfound Gap, NC**

A perfect weekend shooting in the Great Smoky Mountains wouldn't be complete without spending at least a day shooting the big mountain scenics and endless mountain layers that the national park is famous for. The Newfound Gap and Clingmans Dome area offers epic mountain vistas in the heart of the Great Smoky Mountains National Park between Gatlinburg, Tenn., and Cherokee, N.C. Layers of haze-filled mountain ridges stacked one atop the other under epic sunrise and sunset skies is an almost daily occurrence. The views looking east from Newfound Gap and Oconaluftee Overlook are excellent places to start your day at sunrise, and the views of the western sky from Morton Overlook and Clingmans Dome are the classic Smoky Mountain sunset scenes.

The perfect conditions that I like to see in this area are broken skies that are partly to mostly cloudy, making great sunrises and sunsets possible, as well as great dappled sunlight and contrast on the ridges in the afternoons.

When deciding what to bring in the bag, there are a few things that I find to be essential. I always bring a stable tripod, lenses covering focal lengths from ultrawide for the foregrounds to telephoto lenses, such as the 70-200mm, to bring in the distant mountain ridges and layers, and a graduated neutral-density filter to balance the exposure of the bright sunset skies. Another thing I find important to remember when shooting in these higher altitudes is to bring a warm jacket and clothing, as the temperatures can be quite chilly, even on days when it's hot in the valleys below. With the right gear and good conditions, Great Smoky Mountains National Park is a landscape photographer's paradise that's sure to produce some great images and even better memories!



**Roaring Fork Motor Nature Trail, TN**





Tampa Bay Mangroves, FL

## [ Southeast ]



### >> Carlton Ward Jr.

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Chassahowitzka National Wildlife Refuge, FL

### Blackwater River State Forest, FL

Sunrise to early morning, ideally in spring, hoping for fog to glow in the dawn light and catch light rays at sunrise. The main subject





is expansive vistas of longleaf pine trees, as well as details of the forest ground cover and any wildlife that might come by.

The longleaf pine forests offer a wonderful subject with infinite possibilities for compositions and perspectives. The area is meaningful to me because the habitat has become so rare—there were once 90 million acres across the Southeast and now fewer than three million acres remain. Blackwater River State Forest is at the center of the largest contiguous swath of longleaf left on the planet. The historic landscape is also very biologically diverse, with thousands of species living in the ground cover and densities of species on par with tropical rain forests. The health of the landscape depends on fire. If you're lucky, you may see a section of woods ablaze, offering great photo opportunities even from a distance, as smoke can enhance the mystery and depth of landscapes. It's great to focus on the grand scene, but always be looking for details all around you.

My gear selections include a mid-range telephoto lens like a 70-200mm for composing landscape photos beneath the canopy of trees, a sturdy tripod, a polarizing filter to manage reflections on wet vegetation, a macro lens for details in the ground cover, a long-sleeve shirt and pants to keep any mosquitos off your skin, and a rear-entry backpack, such as the f-stop Loka, so you can access cameras without taking the bag off your waist, as the ground can be wet.

#### **Chassahowitzka National Wildlife Refuge, FL**

This location is best in spring, summer or fall, midday, for underwater photography. One of the rare times midday light is useful is when photographing underwater. Overhead rays help illuminate water and add sparkle to the scene. Shadows will still be a bit harsh like on land, but fill flash will solve that problem for nearby subjects. The river and spring run are narrow, meaning the water can easily get covered in shadow when the light is low.

The spring run is a very short paddle from the campground and boat ramp; the water is crystal-clear and the vegetation along the banks is lush and tropical. The water is shallow, making it an easy and beautiful place to explore Florida's springs. The subject is special to me because Florida has the world's highest density of freshwater springs. The state is well known for the Everglades, but lesser known for the equally unique and wonderful springs, which, like the Everglades, need protection and restoration to survive.

You need a waterproof camera. I carry a Nikon D810 in an AquaTech sport housing with a 14-24mm f/2.8 lens, eight-inch acrylic dome port and zoom gear. This housing setup is great for underwater scenes, as well as split-level views. I can use a Nikon SB-910 flash, also in an AquaTech hous-

ing, for easy fill flash with a rapid recycle rate. I also have a pair of Sea&Sea YS-90 strobes mounted on 12-inch Aquatica articulating arms for maximum control and light positioning. The dual-flash setup can be cumbersome if trying to explore narrow underwater caves. I also carry a waterproof Nikon 1 AW1 with an 11-27mm zoom lens. I usually wear a 3mm wet suit, a moderate weight belt, snorkeling fins, mask and snorkel. The water stays 72°F year-round, but can feel quite cold once you've been in it a while. Thin neoprene booties are also helpful if you decide to take off your fins and stand on the limestone bedrock. Keep a dry camera with a wide-range zoom lens in your boat for wildlife or above-water landscape scenes. You could see a family of otters and certainly will see wading birds, such as wood storks and egrets, as you paddle in and out of the spring. I carry a Nikon D7100 and an 18-300mm lens as my backup do-everything kit.

#### **Tampa Bay Mangroves, FL**

This is an area that can be photographed all year. I prefer the spring for the abundance of bird-life and summer for the most powerful light. Late afternoon is my favorite time to shoot because the light comes in low over Tampa Bay and the Gulf of Mexico with a beautiful warmth. There's also a chance to have powerful, dark thunderstorms in the eastern sky, which provide striking contrast to the sunset light from the west. Just be careful because this area is also the cloud-to-ground lightning capital of the world.

I love photographing here because it's so close to home. The mangrove-lined fringe of eastern Tampa Bay is just a six-mile paddle from the boat ramp near downtown. The textures and forms of the red mangrove trees with their characteristic crip roots dangling toward and through the water make for dynamic compositions. This area is special because it shows that, with proper care, nature can survive and even thrive amidst an urban population of more than three million people. Scenic beauty rivaling the Ten Thousand Islands region in the Everglades can be found hiding in plain sight of the city. You just have to get out and explore it.

Here, you want a tripod that you don't mind getting wet. I reserve my carbon-fiber legs for dry land and carry an older aluminum tripod in the saltwater. If you can afford it, the Gitzo Ocean series could be a great carbon-fiber option, offering the best of both worlds. I keep a long telephoto lens handy for bird-life (at least a 70-300mm, preferably a 70-400mm or even a 600mm, if you're serious about birds). Roseate spoonbills, ibis, ospreys, oystercatchers and herons will be there for just about every outing. Focusing on landscapes, I recommend a wide-angle zoom lens. A 17-35mm is a favorite for me. I also keep a 24-70mm handy. Wear clothes you don't mind getting wet. I wear long fishing pants and shirts from Patagonia and Salomon water shoes to keep from getting cut by oyster shells. Old tennis shoes work well, too. Keep a good rain shell in the boat, especially in the summer. Wading among the mangroves is one of my favorite things.



**Blackwater River State Forest, FL**





Crystal Lake, CO

## [ West ]



**>> Ryan Wright**  
[www.ryanwrightphoto.com](http://www.ryanwrightphoto.com)

### Crystal Lake, CO

One of my favorite subjects to shoot in the mountains is lake reflections, especially during autumn in Colorado, capturing the changing leaves, crisp mornings and typically clear, deep blue skies. Even though I'm not much of a morning person, waking up long before sunrise to get to a location makes the day feel more like an adventure and enhances the experience. What makes days like these great

is when you find a glassy lake and great light. I'll typically use a 2-stop graduated neutral-density filter to help hold back the brighter sky and make the exposure all that more even. I use wide-angle lenses, around 17mm, to capture scenes like this. I want the depth of field to be as broad as I can get it, so I adjust my aperture to  $f/20$  or  $f/22$ . With longer exposures being necessary, you're going to need a sturdy tripod, as well.

### Great Sand Dunes National Park, CO

I grew up in the San Luis Valley in Colorado, and one of my favorite spots to photograph is Great Sand Dunes National Park near Alamosa. The ever-changing landscape the wind creates makes each visit unique, and the photo opportunities are numerous in the park. Since the park is on the east side of the valley, sunsets are particularly vivid and are a "must" for any photographer visiting the area. The sand dunes and mountain peaks above often glow at sunset, making for dramatic and beautiful displays of alpenglow as the sun sets. Something to pay attention to is the sky on the western side of the valley. If there are spotty clouds to the west, odds are that your sunset that evening is going to be vibrant and colorful. I used a medium-length lens for this photo, which had a circular polarizer on the end of it, to get the most out of the clouds at the top of the photo. When visiting the beach or sand dunes, protect your tripod

### Great Sand Dunes National Park, CO



legs by covering the feet of the tripod in plastic bags and use rubber bands to seal them shut. This will save you from having to clean your tripod with a toothbrush later, which is about as much fun as it sounds.

The sand dunes are full of photo opportunities, and whether you're climbing up one of the dunes or exploring lesser-traveled areas of the park, the whole experience is just perfect because of how out of place the sand dunes feel being in the Colorado mountains. It's a strange, surreal and beautiful experience combined with stunning views of the Sangre de Cristo Mountains to the west. You'll never photograph the same subject twice at the park due to the constant wind shaping and shifting the landscape, so each visit provides new photo opportunities.





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**Rialto Beach, Olympic National Park, WA**

## [ West ]



**>> Jason Savage**

[www.jasonsavagephotography.com](http://www.jasonsavagephotography.com)

### **Rialto Beach, Olympic National Park, WA**

The sea stacks near Hole-in-the-Wall on Rialto Beach provide great subjects and silhouettes to use with the setting sun. The incoming waves also add some great foreground elements, making this a classic Olympic Peninsula shot and one of my favorites. Ideal conditions are partly cloudy evenings just at sunset, preferably at low tide.

I usually like to have a graduated neutral-density filter to help balance the setting sun and foreground, and also a wide-angle lens

in the 16-35mm range to include the sweeping view of the beach and sea stacks. Tall, waterproof boots and rain pants can also be helpful to keep dry while working next to the sea stacks.

### **Hoh Rain Forest, Olympic National Park, WA**

On a wet day in the rain forest, the brilliant greens and yellows come alive and are much more vibrant to photograph while wet. The Hoh Rain Forest offers endless compositions among its complex mosses, big-leaf maples and old-growth trees. It also offers a great environment where photographers can wander at their leisure and take time studying their compositions. The best conditions are just after it has rained on an overcast day.

A polarizer is one filter I'll always have with me when photographing the rain forest, as this helps remove unwanted glare from foliage and also helps "pop" the vibrant green hues, bringing out the richness of the leaves and mosses. I prefer to wander with a 16-35mm and 70-200mm for most compositions, but will also take along a macro for close, detailed work. Don't forget the rain gear, waterproof boots and rain covers for cameras, as it's usually a safe bet rain is in the forecast!



**Hoh Rain Forest, Olympic National Park, WA**

### **Ruby Beach, Olympic National Park, WA**

Ruby Beach offers great low tide foregrounds and some of the most beautiful Washington beach landscapes around. Sunrise can make for vibrant and intense colors reflecting off the wet rocks and tidal pools along the beach, and the different sea stacks nearby make great subjects and silhouettes to work with. Ideal conditions are partly cloudy days during low tide, just at sunrise.

A grad ND filter is useful for balancing sky and foreground at sunrise; a polarizer will help remove unwanted glare from rocks and water. Pack waterproof boots and rain pants for working around the tidal waters and sea stacks.

*(Cont'd on page 96)*



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I am a relative novice to the pursuit of serious photography, having purchased my first DSLR in June 2013. I recently graduated from New York Institute of Photography's course in Professional Photography, and I'm an avid nature photographer who particularly enjoys photographing birds. I love everything with wings, being a retired airline pilot and a master skydiver. I live in the Tampa Bay area of Florida, a great area for nature photography. One of my favorite shooting venues is Fort De Soto Park, a Pinellas County park located on the Gulf of Mexico, which is situated on 1,136 acres and made up of five interconnected islands. The park is a popular location for nature photographers, many of whom travel from distant states and other countries to shoot there.

One of my favorite subjects in the park is an osprey pair that has made their nest on the same man-made platform adjacent to one of the parking lots for the past six years. The pair is a favorite with many of the locals, who have named the male Fleck, due to a spot at the 7 o'clock position of his right eye, and his mate Jewel, a spectacular osprey who's noticeably larger than her mate. I use the park to train for bicycle racing, and I discovered the nest one day when I parked my car close to it.

Part of my training ritual is adding photos of this osprey family to my collection upon completion of my workouts.

One day, I was photographing two chicks in a great horned owl nest in another area of the park, and after completing my shoot, I decided to stop by Fleck's nest to see if there was any action. I discovered him on a power line adjacent to the nest with a recently captured fish and, knowing that he gets uncomfortable around people and other birds when he has captured some prey, I readied my camera for an action shot. He didn't disappoint me! He took off toward the nest, and I was able to photograph a fascinating sequence in which he landed on the nest and then fed the fish to his mate Jewel.

After uploading the day's shoot, I almost fell off my chair when I discovered that I had made what I consider to be a one-in-a-million capture, with Fleck holding his wings in the so-called "angel wings position," making direct eye contact with me and clutching his prey in one talon.

This shot was made in March 2014, and two months later, I had the pleasure of photographing the proud father in the nest with three of his recently hatched chicks. OP

*See more of Sandy Scott's photography at [society6.com/sandyscott](http://society6.com/sandyscott).*

# Bringing Home Breakfast

Fort De Soto Park,  
Florida







Canon EOS 70D, Canon EF 100-400mm f/4.5-5.6L IS USM, 400mm,  $f/5.6$  at  $\frac{1}{2000}$  sec., ISO 125





James Kay shows us how to see the weather before it's fully formed so you can predict where to be to get great photos

TEXT & PHOTOGRAPHY BY JAMES KAY

# Watch The





# Weather

I've always been fascinated by the weather. Growing up in New Jersey, my parents introduced me to skiing when I was five years old. As I grew up, I started paying special attention to the weatherman on the evening news in the hope that it would snow, which it never seemed to do. I began learning about all those squiggles and arrows on the weather maps, and how they all might converge in a way that would fill the sky over my house with snowflakes so I could go skiing. I never could have imagined at the time, but when I look back now, I realize that my obsession with skiing served as my introduction to meteorology, which led to my life as a photographer.

My decision to study meteorology in college led me to the University of Utah—the second best school in the nation for this field. Of course, the fact that Utah had some of the best skiing in the world had nothing to do with my decision. With the Wasatch Mountains at my doorstep, skiing, climbing and the great outdoors soon became a fundamental part of my being. My passion for skiing trumped my passion for meteorology enough that I changed majors in my second year to mechanical engineering due to a four-hour meteorology class that met every day and would have seriously eroded my ski time. Looking back now, if I had continued my meteorology studies, I wouldn't have become proficient enough at skiing to meet the great skiers who became my friends. These friends became the subjects of my ski photos when I bought my first camera and quit my engineering job two years out of college in 1982, in an attempt to find a way to make a living and pursue my passion for the great outdoors.







**OPENING SPREAD:** Evening light at Panorama Point, Capitol Reef National Park, Utah. **OPENING SPREAD, INSET:** Stillwater Fork of the Bear River in Christmas Meadows, Uinta Mountains, Utah. **ABOVE:** Morning fog burns off below the Wenkchemna Peaks above Moraine Lake, Banff National Park, Alberta, Canada. **RIGHT:** Early-season snow dusts the slopes of the Chinle Formation in the Circle Cliffs of Grand Staircase-Escalante National Monument, Utah.

Meteorology, however, quickly returned as a dominant player in my life as I began photographing adventure sports around the world. More often than not, it seemed as if the weather systems swirling around the planet were conspiring to make my new profession as difficult as possible. I remember one particularly frustrating assignment where I traveled

halfway around the world in an attempt to photograph a winter ascent of Mount Cook in New Zealand. I ended up spending two weeks trapped in a hut on the Grand Plateau Glacier, waiting for an endless series of storms to clear so we could climb the mountain. They never did, and I returned home with a bag full of unexposed film.

While the weather may have controlled my new life, my meteorology background provided me a foot up. Back then, there were no weather cams, no online satellite loops, no Internet, period. I had to wait for the evening news, which I never missed, to get a decent forecast. When working closer to home, I often relied on calling friends to have them look out their window at the location I was thinking about shooting, to tell me what the weather was doing so I could decide if I should grab my gear and go. The advent of the Internet changed everything. The ability to view current satellite and webcam images of any





location on earth with the click of a mouse was unfathomable when I began my career.

The difference between a good photo and a great one often comes down to what's happening in the sky. Every outdoor photographer should have a basic understanding of how the weather systems on our planet work in order to take advantage of them. The most important concept to understand is that the sun drives the entire process; without the sun, we'd have no weather. The reason the sun creates weather is because its rays strike the equatorial regions of the earth at a high angle and heat this region much more than they do the region near the poles, where they strike the surface of the earth at a much lower angle. This simple fact causes the hot air over the equator to rise into the atmosphere above and serves as the prime driving mechanism behind three vast atmospheric circulation cells between the equator and the poles. Without this heat-driven circulation, the tropics would be far warmer, the poles would be far colder, and we wouldn't have any wind or storms.

Then there's the polar jet stream. Our planet came fully equipped with two of these east-to-west-flowing, high-altitude rivers of high-speed air that circle the globe in both the Northern and Southern hemispheres, around 45 degrees north and south of the

equator. Located at about six miles in altitude, and measuring about 200 miles wide and three miles deep, these rivers of air flow at an average speed of 100 mph and can make your flight from Seattle to New York much shorter than it would be otherwise. More importantly, they also steer the storms around the planet.

The Northern hemisphere polar jet serves as a boundary line between cold polar air to the north and warmer air to the south. It doesn't zoom around the planet in a straight line at 45 degrees latitude, however, but instead moves in a sine wave meander resembling a roller-coaster track with continent-sized loops and dips. Large, southerly dipping lobes allow cold polar air to move south into regions of warm air, causing a clash zone where the two air masses meet. We refer to this clash zone as a cold front—those dark clouds that move in from the west during winter with their burden of rain, snow and cold northwesterly winds. As this cold air plunges south from the pole to mix with warmer air, the difference in temperature and density between the two air masses causes the warm air to rise into cold air above, prompting water vapor within it to condense out as rain or snow.

These large, southerly dipping lobes in the jet stream form low-pressure systems



## Useful Links

**National Weather Service**—[www.weather.gov](http://www.weather.gov)  
122 Forecast Offices across the country. Find the office nearest you for the most accurate forecast.

**Windfinder**—[www.windfinder.com](http://www.windfinder.com)  
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ABOVE: Sunrise on Little Chief Mountain in the Lewis Range, Saint Mary Lake, Glacier National Park, Montana.

(troughs), while the northerly rising lobes form high-pressure systems (ridges). High-pressure ridges are large domes of air that rotate in a clockwise direction in the Northern hemisphere (counterclockwise in the Southern), with descending air at their centers that produce sunny skies and light winds. Low-pressure systems rotate in the opposite direction with rising air at the centers. As the air rises, it cools, and the water vapor within it condenses to form precipitation. Hurricanes are the most dramatic example of this.

How do I sort through all the available weather data to take advantage of it when I'm hunting for images in the field? Enter the National Weather Service. A division of the National Oceanic and Atmospheric Administration, it's the most comprehensive database of weather information in the world. The vast majority of weather websites get their information from the NWS, so it makes sense to go directly to the source. Their site provides visible, infrared and water vapor time-lapse sat-

ellite loops, radar so you can track storms and webcams to see conditions on the ground. The visible satellite is simply a visible-light image of the earth, while the infrared shows the temperatures of the cloud tops and thus the coldest (tallest) clouds in the heart of a storm, and allows you to track storms at night. The water vapor loop is used to see large atmospheric circulation patterns as they develop into low-pressure systems, even before clouds get involved. You'll also find a "Forecast Discussion" page with a far-superior, in-depth analysis compared to those little graphic forecasts with the smiling sun peeking out from behind the clouds. Other developed countries have their own versions of the NWS that I use when traveling.

When I'm out in the field, I rely on my iPhone or iPad to access this information. If you're traveling to a location with no cell service, you can rent an Iridium GO! or another type of satellite receiver that creates a hot-



spot signal for your phone or tablet.

When it comes to grand landscape images, a blank, blue sky adds nothing to the composition, while a sky full of roiling, swirling clouds provides drama. If you have the option to spend several weeks or months on location, you can wait around for those fleeting moments with dramatic sky conditions. If your time is limited, and you need to stay closer to home for short trips, you can increase your odds by keeping an eye on those satellite loops to schedule your departure for precisely the right moment to capture ideal sky conditions.

When I plan a weeklong photo excursion within a half-day's drive, I'll get packed up and ready to go, and if there's nothing but boring, blue-sky high pressure at my destination, I'll wait and watch the weather, and time my departure to coincide with a passing cold front. If I were planning to capture a specific location at sunrise with my view to the west, I'd need a clear eastern horizon and, ideally, a western sky filled with dramatic clouds. The meteorological situation here would be an approaching cold front with dramatic black clouds in the western sky. If I were planning to capture an evening shot with my view to the east, the best timing would be right after a cold front sweeps through with clear western skies behind it and lingering clouds in the east as the storm moves out.

In addition to keeping an eye on region-wide weather disturbances like cold fronts, once on location you can also take advantage of local, more random conditions like afternoon cloud buildup over the higher terrain, which will produce more dramatic evening images than at dawn. A prime example of this would be thunderstorm photos at the Grand Canyon during the summer monsoon season. Internet access to a local radar loop allows you to track the heart of the storm so you can get into position.

While the weather may often feel like a well-orchestrated conspiracy, working to deprive you of that great image you've been planning for years, don't take it personally; the jet stream has more important things to do. Also keep in mind that while you may be getting screwed at your setup location, the photographer just over the horizon is getting the shot of a lifetime. **OR**

See more of **James Kay's** photography at [www.jameskay.com](http://www.jameskay.com).

## ARCA-SWISS monoball® p0



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The leader of tripod head design for over 45 years creates a new revolutionary **K**nobless ballhead. It's called **K**nobless because the traditional locking knobs have been removed. Equipped with the patented (planetary) p-system, the ARCA-SWISS **p0** is a unique tripod head design due to its precision, ease of use and has a powerful, concentric and uniform locking force. It features the patented gravitational force compensation, thus preventing sudden camera movement. The ARCA-SWISS **p0** is precise, stylish, strong and weights under 10 ounces. A hand of steel in a velvet glove!

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# GEAR IT UP FOR THE ROAD

Our suggestions for  
the essential equipment  
to have with you for  
summertime excursions



SPOT Gen3

## (GPS)

While photographers and everyone else got by without GPS for decades, today, many love these useful devices. A GPS can lead you precisely to specific locations, track your travels for future reference and even let you geotag your images so each will contain metadata as to where it was taken (longitude, latitude, elevation and, with some systems, even the

direction the camera was pointed).

More new cameras are coming out with GPS built in with each generation. These make geotagging simple (bearing in mind they do drain the camera battery more quickly), but can't be used for navigation. So, for a road trip, you'll want an independent GPS unit. There's a wide variety to choose from, from handheld hiking units to car navigation devices, to suit your specific requirements.

**Brunton's GET-BACK GPS** quickly provides the fastest, most direct route



Magellan eXplorist 510 TOPO!

back to your starting point (and up to two other locations), showing the route by arrow and the distance in meters or miles. The compact 2.8x1.5x0.5-inch, 1.3-ounce unit can run for up to 13 hours on a single battery charge, and recharges via USB. It also incorporates a self-calibrating digital compass. Estimated Street Price: \$99.99.

[www.brunton.com](http://www.brunton.com)

**Magellan** offers an extensive range of GPS units for a wide variety of uses, both in car and in the field. The **eXplorist 510 TOPO! Edition** combines the eXplorist 510 GPS with a 12-month, unlimited-download subscription to National Geographic TOPO!, providing access to full-color, high-resolution scans of authentic USGS topo maps. A built-in, 3.2-megapixel camera, microphone and speaker make it easy to record geo-referenced images with voice notes to supplement the still images



**S**ummertime is road trip season. Whether you're packing the family in the Wagon Queen Family Truckster for a trip across the nation or taking a three-day weekend for yourself, traveling by car has the advantage of allowing you to bring an array of gear. Traveling on foot or by bus limits the gear you can carry, as does packing for air or train travel, or a boat cruise. But your car or SUV has lots of room for gear, and it can serve as a handy "blind" at many locations. Knowing that space isn't a problem, the question is what should you take on a road trip?

Before we get into that, consider that while you'll

be driving to your destination, you might head out on foot to initially explore the area. An all-in-one zoom lens for your camera provides a lot of focal-length flexibility and makes for easy roaming. You'll be ready for wide-angle, "normal" and telephoto shots at all times. Just bear in mind that the wide-range "superzooms" are a compromise among flexibility, bulk and performance: They're handy and compact, but not as good optically as short-range zooms or prime lenses. If you find some really good subjects in your initial explorations, you might want to return with the appropriate primes or short-range zooms to fully document them.

and videos you make with your digital or film camera. A 3.0-inch touch screen and two programmable hard buttons make operation quick and easy. Estimated Street Price: \$299.

#### **Magellan's RoadMate 6230-LM**

##### **DashCam Navigator**

combines a dedicated premium GPS navigator with a 120° angle of view dash camera that can shoot HD video in an endless loop—a nice complement to your still images. A G-Shock Sensor automatically locks video footage, location and date/time should an impact occur. The unit features a five-inch



touch screen, landmark guidance, seven million points of interest, multi-destination routing, free lifetime map updating and more. Estimated Street Price: \$199.99.

[www.magellangps.com](http://www.magellangps.com)

The **SPOT Gen3** personal tracker is a satellite-based GPS messenger device that provides several valuable functions. For life-threatening emergencies, press the S.O.S. button to have the GEOS International Emergency Response Coordination Center direct emergency responders to your exact location. For non-life-threatening emergencies, press the

**Brunton GET-BACK GPS**



Help button to notify your personal contacts that you need help. Check-in/OK tells contacts where you are and that you're okay. Track Progress lets your contacts track your progress when you're afield. Custom message sends a preset message to contacts. The 3.4x2.6x1.0-inch, four-ounce (including four AAA batteries) unit can function in temperatures from -22° to 140°F and at elevations from -328 to 21,320 feet. Estimated Street Price: \$149.99 (service subscription required). [www.findmespot.com](http://www.findmespot.com)

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## ( Wireless Control )

**CamRanger** is a wireless camera control that lets you set up your camera where you want it and then operate it from the comfort of your car up to 150 feet away. Just plug the camera into the CamRanger via the provided USB cable and you have an ad-hoc WiFi network to your iPad, iPhone, iPod touch or Android device. You can view the live image, focus by touching the subject on the screen, take and view photos, view full-res images, and set shutter speed, aperture, ISO, white balance, exposure compensation and much more. CamRanger is available for many recent Canon and Nikon DSLRs. Estimated Street Price: \$299.99-\$364.99. [camranger.com](http://camranger.com)



## ( Auxiliary Power )

Your digital cameras and flash units are battery-powered, which means you need some way to recharge their batteries in the field. (Or, if they can run off AC, a source of AC would be nice.)

**Photogenic's ION Pure Sine Wave Inverter** was designed to power AC flash units, and has two three-prong AC outlets that can power AC devices, plus a USB port that can power/recharge a smartphone or other electronic device. The ION is powered by a lithium-ion battery that can provide 1,200 320 w/s flashes, and recharges in three to four hours. Estimated Street Price: \$399; extra batteries \$145 each. [www.photogenic.com](http://www.photogenic.com)

Photogenic ION Pure  
Sine Wave Inverter

**Solmeta's PowerPal** can recharge many Canon and Nikon DSLR batteries and other 5V USB-charged devices in the field. It features two USB output ports that can be used simultaneously. The six built-in, high-capacity lithium-ion cells provide 58 watt-hours and can be recharged using AC or a car cigarette lighter. Estimated Street Price: \$149. [www.solmeta.com](http://www.solmeta.com)

## ( Tripod )

If you're primarily going to be a road trip photographer, there's no excuse not to have a tripod. A good one can hold your camera steadier than you can, allowing you to shoot at low ISO in any light level and stop down when great depth of field is needed. The tripod can also lock in your composition, so you can carefully examine it, and won't accidentally change it as you squeeze off the shot.

Things to consider when choosing a tripod include: can it support your camera and lens(es) steadily, can it position your camera as high and as low as you'll likely want it, how easy is it to use (leg locks, adjusting camera height, use on uneven terrain), "carryability" (is it so heavy you're likely not to use it) and material (carbon fiber is lighter than aluminum or wood and absorbs vibration better than aluminum).

There are many good tripod brands, including **Benbo, Benro, Cullmann, Davis & Sanford, Giotto's, Gitzo, Induro, Manfrotto, Novoflex, Really Right Stuff, Sirui, Slik, Smith-Victor** and **Vanguard**. Check them out online at the manufacturers' websites, then try out the ones that appeal to you in person, if possible, so you can see how well you like operating them.







Kirk WM-2  
Multi-Purpose  
Window Mount

### ( Window Mount )

Your car can serve as an effective blind, allowing you to photograph wildlife in national parks and even remote areas. Animals are less likely to see you as a predator when you're in a car, and the car also offers you protection from dangerous beasts.

Rather than just rest your long lens (or forearm) on the window opening, you can use a car-window mount. This attaches to the window and provides a pan or ballhead (either as part of the package or via optional accessory) to provide better support for the camera/lens combo at your desired shooting angle. The **Manfrotto Car Window Pod** (Estimated Street Price: \$35.50; \$69.99 with 234RC Tilt Head), **Vanguard PH-304 Window Mount** (\$59.99 with three-way pan head and quick-release) and **Kirk WM-2 Multi-Purpose Window Mount** (\$249.95, plus head) are good examples of the genre.



Vanguard PH-304  
Window Mount

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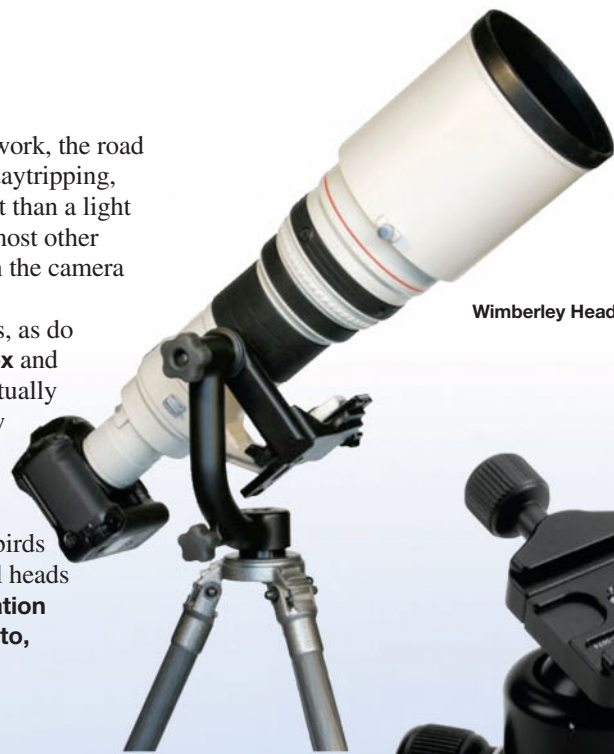


## ( Heavy-Duty Ballhead )

Since your car will be doing a lot of the transportation work, the road trip photographer is less concerned with weight than the daytripping, hiking photographer, so a solid ballhead is more important than a light one. A ballhead is the preferred choice of landscape and most other outdoor shooters because it allows you to quickly position the camera as desired and then lock it there with a twist of one knob.

Most tripod manufacturers offer a selection of ballheads, as do **Acratech, Arca-Swiss, Foba, Kirk Enterprises, Novoflex** and **UniqBall**. Again, check them out online and then try to actually lay hands on the ones you find most interesting to see how they work for you. You want a head that can support your camera and lens(es) steadily and is easy to operate.

If you want to do birds in flight, you'll prefer a gimbal head, which allows you to pan the camera to track flying birds while providing good support for big lenses. Good gimbal heads are available from **Custom Brackets, Feisol, 4th Generation (Mongoose), Gepe, Induro, Jobu Design, Kirk, Manfrotto, Photo Clam, Photoseiki, ProMediaGear, Sirui, Wimberley** and **Zenelli**.



Wimberley Head



Novoflex MagicBall



Kirk BH-3 Ballhead

## ( Long Telephoto )

In many cases, you won't be able to get as close to wildlife with your car as on foot, so a supertelephoto lens is almost a necessity. The pro "big guns"—400mm *f*/2.8, 500mm *f*/4, 500mm *f*/4 and 800mm *f*/5.6—are terrific, but very costly. Fortunately, there are some more affordable choices available today.

**Tamron** and **Sigma** offer under-\$1,100 **150-600mm supertele zooms** in mounts for Canon and Nikon DSLRs (and Sony DSLRs for the Tamron lens, and Sigma DSLRs for the Sigma lens). Canon offers the under-\$1,400 **EF 100-400mm *f*/5.6L USM** and a pair of **100-400mm supertele zooms** (the newer "II" version being the better) for under \$2,200, Sigma, a higher-end 150-600mm for \$2,000, and Nikon, a pair of 80-400mm zooms for \$1,849 and \$2,699 (the latter having an AF-S motor and faster autofocus). **Pentax** has announced a **150-450mm zoom** for its DSLRs for around \$2,500. You can also rent any of these from companies like **lensrentals.com** if you don't plan to use such focal lengths often enough to justify purchase. A 1.4X teleconverter can further extend to focal length range (although you'll likely lose AF capability with these *f*/5.6 and *f*/6.3 lenses unless you have a recent higher-end DSLR body). A 2X converter will further extend the focal length of the pro big guns, but will adversely affect image quality with the "affordable" superteles.



Tamron SP 150-600mm *f*/5-6.3 Di VC USD

Sigma 150-600mm  
*f*/5-6.3 DG OS HSM

Canon EF 100-400mm *f*/4.5-5.6L IS USM





Arca-Swiss Monoball Z



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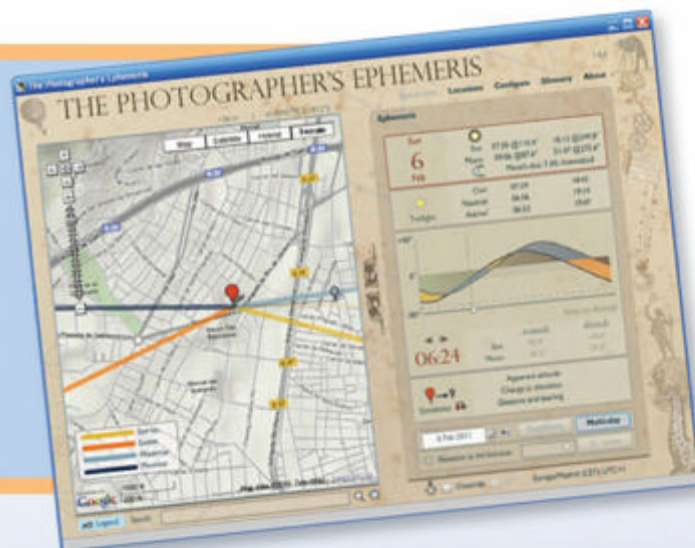
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## ( Software )

Especially valuable to the road-tripping photographer, **The Photographer's Ephemeris** is software that shows you where the sun and moon will be at anytime, anywhere in the world, and helps you visualize what the light will look like on topo maps. It's available as a free browser-based Web app or for iOS from the App Store (\$3.99) and for Android from Google Plus (\$4.99). [www.photoepheris.com](http://www.photoepheris.com)



The Photographer's Ephemeris



Parrot Bebop



DJI Phantom 3



3DR IRIS+

## ( Compact Drone )

A compact drone is easy to carry in your vehicle and is easy to recharge using your aux power device. A drone provides an aerial perspective on the landscape, beyond the zone adjacent to the road. There are rules pertaining to drone operation—from the FAA, the NPS and even local entities—so check the rules in your area. Don't operate the drone in such a way as to create hazard to people, property or wildlife, or out of your sight.

DJI's new **Phantom 3** is an easy-to-fly quadcopter that comes in two versions: Advanced, which can do 1920x1080 video at up to 60p; and Professional, with 4K video capability

(4096x2160/24p and 3840x2160/24p and 30p). Both can shoot 12-megapixel (4000x3000-pixel) still images. The 3-axis, gimbal-stabilized camera features a 1/2.3-inch Sony EXMOR sensor and a 20mm (35mm-camera-equivalent) lens with a rectilinear (non-fisheye) 90° angle of view. The supplied DJI Lightbridge lets you see what the camera is seeing in HD 720p on your smartphone or tablet, at distances up to one mile. You can make

camera settings from your smart device via DJI's Pilot app (which can live-stream flights to YouTube). Estimated Street Price: \$999 (Advanced); \$1,259 (Professional); both include a controller. [www.dji.com](http://www.dji.com)

The easy-to-fly **3DR IRIS+** quadcopter features 3DR's Pixhawk autopilot and Follow Me technology, which causes the drone to follow your GPS Android device, hands-free, keeping the image centered on you. Tablet-based software makes flight-planning easy—just draw the desired flight path on your Android tablet or



phone. The drone can fly for 16 to 22 minutes per charge. If the copter goes out of range or runs down the battery, it automatically returns to home or land itself. Estimated Street Price: \$750 (basic quadcopter, with battery, charger, ground station and controller); \$399.99 for optional GoPro HERO4+ Silver Edition camera; \$349.99 for optional 3DR FPV Live View for GoPro; \$210 for optional Tarot T-2D 2-axis camera gimbal. **3drobotics.com**

The **Parrot Bebop** is essentially a flying camera with a 180° fish-eye lens. The lightweight quadcopter comes with a built-in, 14-megapixel camera that can do 1080/30p video, as well as 4096x3072-pixel stills (JPEG or DNG RAW). It features an integral GPS, 3-axis stabilization and 22 minutes of flight on a battery charge. The Bebop weighs just 14.8 ounces, minimizing potential impact damage. The Bebop Drone + Skycontroller extends line-of-sight operating range to 1.2 miles, provides a mount for a controlling smartphone, includes two joysticks and will accept third-party first-person view (FPV) glasses for a fully immersive flight experience. Estimated Street Price: \$499.99 (Bebop Drone); \$899.99 (with Skycontroller). **www.parrot.com** op



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For more information, contact: Nature's Image, [www.lanephotoworkshops.com](http://www.lanephotoworkshops.com), [billlindaphoto@mindspring.com](mailto:billlindaphoto@mindspring.com).



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Andy Williams

former COO of Smugmug—working closely with their print partners, brings a broad and powerful perspective. Available upcoming workshops include Botswana, Arches NP, Death Valley NP, New Zealand. There are three trips that will include time on a schooner or ship, providing unparalleled access—Iceland, Greenland and Svalbard. Also, their first-ever Muench Madness will follow their Arches workshop late October 2015, and will be two days packed with instruction and shooting with eight pros.

For more information, contact: Muench Workshops, (917) 854-8118, [info@muenchworkshops.com](mailto:info@muenchworkshops.com), [www.muenchworkshops.com](http://www.muenchworkshops.com).

## Photography Center Of Cape Cod

| 2015 |

Take your photography to the next level while exploring Cape Cod with the Photography Center of Cape Cod. We're kicking off the season with the Cape Cod Photo Shootout on June 5-7, a weekend of great photography, fun and cash prizes. Visually rich and diverse, Cape Cod offers extraordinary light, empty beaches, salt marshes, hidden harbors, colorful towns, whales,

seals and more. The Photography Center of Cape Cod sponsors workshops, tours and classes year-round. Their instructors are professional landscape, nature and fine-art photographers with many years of experience photographing Cape Cod. They have programs for photographers of all levels, and they'll even craft sessions for individuals or small groups. Interested in selling your work? They can help you there, too. And hold November 14 open for Click! 2015, the Cape Cod photography conference. The Photography Center of Cape Cod is a program of Cape Cod Art Association.

For more information, contact: [www.photographycenterofcapecod.org](http://www.photographycenterofcapecod.org).



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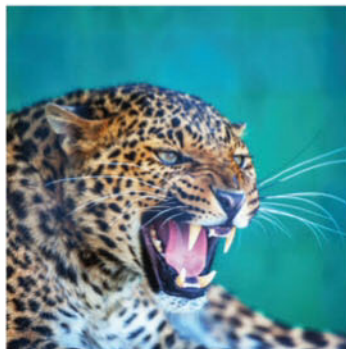


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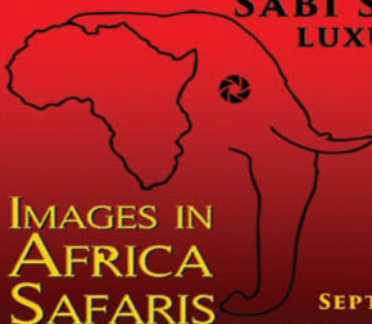
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# Being A Hard Case

On a road trip, you can usually bring a lot of gear, and to keep it safe, a hard-shell case is an excellent solution

Camera bags and backpacks are wonderful ways to carry your camera gear in the field, but for the ultimate in protection on your photo road trip, a hard case is good to have, as well. You might reason that, hey, the bag is in the car, which will protect it. But on the off chance you're in an accident, or a boulder rolls down onto your car while you're parked in a remote area and knocks it into the river, a hard case can provide added protection. Many hard cases are airtight and waterproof for protection against the elements, and those with wheels make it easier to get gear from the car to your motel room or tent. Hard cases also provide extra protection when locked in your motel room—while you can't prevent a determined thief from breaking in, you can make it difficult enough to drive the thief elsewhere.

Naturally, you should get a case that's big enough to hold the gear you intend to carry in it. If you have a lot of gear, you might want to acquire two cases, so the one case doesn't become too heavy to carry. Because of the protection it provides from moisture and dust, you might want to store your gear in the case(s) full time at home when you're not using it.

Most hard cases come with foam interiors that you can cut to fit your gear precisely. With others, the foam is an extra-cost item. Be sure to consider this when comparing prices. Some foam inserts are precut into small cubes, allowing you to create the spaces for each piece of gear without using a knife.

Many hard cases are airtight to keep out dust. These should have an automatic



Flashpoint

pressure-equalization valve to avoid problems with changes in altitude (and, thus, pressure)—especially if you use the case to ship your gear by air or drive up into the mountains with it.

Hard cases are available in just about any shape and size you can imagine. Check out the websites of the manufacturers listed here to get a look at the dizzying full range from each.

## Flashpoint

The **Flashpoint SealTite 1514 Water-Resistant High-Impact Hard Case with Wheels and Foam** (\$105.99) measures 22.1x14.0x11.4 inches, with a useful interior space of 20.1x11.5x9.9 inches. Featuring a shell of structural copolymer with SBS-plastic latches, the 1514 case comes with two-layer diced foam inserts for easy customization. The case is water-resistant and dustproof, and it will float, too. [www.adorama.com](http://www.adorama.com)

## Go Professional Cases

**Go Professional Cases** offers a line of hard cases and backpacks for quadcopter



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## Lowepro

Camera-bag maker **Lowepro** offers three **Hardside** camera cases, each featuring an ABS polymer outer shell and a removable soft insert with adjustable dividers. Completely dust- and waterproof, the cases provide protection from the elements, as well as from impact damage. The **Hardside 200** holds 5 to 10 video action cams, the **Hardside 300** (sized to meet airline carry-on requirements), a DSLR with a 70-200mm *f*/2.8 zoom



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### Nanuk

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### Pelican

A big name in hard camera cases, **Pelican** offers a wide range of cases, from tiny (for memory cards and smartphones) to huge (for pro camera systems). Four of the larger ones are available in a multi-terrain configuration, with larger, thicker 4.0-inch-diameter, 1.5-inch-wide polyurethane wheels and stainless-steel

hardware and ball bearings. Stabilizing blocks compensate for the larger wheels when the case is lying horizontally. The cases are water- and dust-resistant, crushproof, and come with configurable foam inserts and a lifetime guarantee of excellence. The **1510M Carry On** measures 22x13.8x9 inches, the **1560M**, 23.8x18.3x12.1 inches, the **1610M**, 26.2x23x13.7 inches, and the **1620M**, 28.2x23x15.6 inches. [www.pelican.com](http://www.pelican.com)



### PortaBrace

**PortaBrace** offers a full line of hard cases, plus a hard backpack with comfortable straps. The latter, the **PB-3500**, has external dimensions of 13.3x13x21 inches, and sells for \$199 empty, \$279 with a divider kit, and \$309, to fit a DSLR. PortaBrace hard cases range from 13.2x11.4x6.1 to 32x23x15 inches in size, and \$69 to \$359 in price. Made of high-performance hard resin material with reinforced corners, cases are water- and airtight. They're also lighter than many cases of equivalent capacity, saving shipping costs. [www.portabrace.com](http://www.portabrace.com)

### SKB

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### Vanguard

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### VGP series

cases feature aluminum-alloy frames, customizable foam interior, dual locks, comfortable carrying handles and removable straps. There are four, ranging in size from 9.5x7.5x4 to 18.1x12.8x6.8 inches, with prices from \$54.99 to \$104.99.

[www.vanguardworld.com](http://www.vanguardworld.com)



OP

## Cut-Proof Camera Bags

There's an old joke about two photographers out for a hike in bear country. One asks the other, "Aren't you worried about the bears?" His buddy replies, "Nope." The first one asks, "Why, can you outrun one?" His friend replies, "Nope, but I can outrun you."

You can't prevent a determined thief from getting your gear, but you can make it difficult enough that he decides to look elsewhere. One way of doing that is with a cut-proof camera bag. It helps whether you're carrying the bag, or cable-locking it to your car or unmovable furniture in your motel room.

**Pacsafe's Camsafe bags** incorporate lightweight stainless-steel eXomesh Slashguard material, which resists cutting. They feature Carrysafe Slashguard straps, and even RFIDsafe pockets to block thieves from stealing ID data from your RFID-chipped e-passport, credit/smart cards and key cards. Designs include the **Camsafe V9** anti-theft camera sling (\$150), **Camsafe V6** anti-theft top-loading bag (\$120), **Camsafe V17** anti-theft camera backpack (\$180) and **Camsafe V18** anti-theft expandable sling bag (\$150). [www.pacsafe.com](http://www.pacsafe.com)





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## FUJIFILM X-T1 Mirrorless System Camera

- Weather-Resistant Body Construction
- Uses Fujifilm X Mount • SDHC/SDXC Card Slot
- 3.0" LCD • Intelligent Hybrid AF & Focus Peaking
- 8 fps Continuous Shooting • Built-In Wi-Fi
- Full HD 1080p Video Recording at 60 fps



16 Mega Pixels

Body Only #FUXT1B  
with 18-55mm Lens #FUXT11855B

## FUJIFILM X-E2 Mirrorless System Camera

- Uses Fujifilm X Mount Lenses • SDHC/SDXC Card Slot
- 3.0" LCD • Digital Split Image and Focus Peaking
- 7 fps Continuous Shooting • Built-In Wi-Fi
- Intelligent Hybrid AF System • Full HD 1080p Video Recording at 60 fps • Available in Black or Silver



16 Mega Pixels

Body Only #FUXE2\*  
with 18-55mm Lens #FUXE21855\*

## Nikon 1 AW1 Mirrorless System Camera

- EXPEED 3A Image Processor • Pop-Up Waterproof Flash • SD, SDHC, SDXC Card Slot
- Uses Nikon 1 Lenses • 3.0" LCD
- Water, Shock, Dust & Freezeproof Design
- Full HD 1080i Video Recording at 60 fps
- Available in Black, Silver or White



14 Mega Pixels

with 11-27.5mm Lens #N1AW111275\*

## Nikon 1 V3 Mirrorless System Camera

- EXPEED 4A Image Processor • Built-In Wi-Fi
- microSD, microSDHC, microSDXC Card Slot
- Uses Nikon 1 Lenses • 3.0" Tilting Touchscreen LCD
- Movie e-VR Stabilization • Hybrid AF System
- 20 fps Shooting with Full-Time AF • ISO 12800
- Full HD 1080p Video Recording at 60 fps



18 Mega Pixels

with 10-30mm Lens #N1V31030

## SAMSUNG NX Mini Mirrorless System Camera

- Micro 4/3 System • 6 fps RAW Continuous Shooting
- 3.0" Tilting Touchscreen LCD • Built-In Wi-Fi with NFC
- Full HD 1080p Video Recording at 60 fps
- microSD, microSDHC, microSDXC Card Slot
- Available in Black, Brown, Mint Green, Pink or White



20 Mega Pixels

with NX-M 9mm Lens #SAXNM9L\*  
with NX-M 9-27mm Lens #SAXNM927\*

## OLYMPUS OM-D E-M1 Mirrorless System Camera

- TruePic VII Image Processor • Micro 4/3 System
- 3.0" Tilting LCD Touchscreen • Full HD 1080p Video
- SDHC/SDXC Card Slot • Built-In Wireless
- FAST Dual Phase- & Contrast-Detection AF
- 10 fps and 1/8000 sec. Top Shutter Speed
- Dust/Splash/Freezeproof Magnesium Alloy Body



16 Mega Pixels

Body Only #OLEM1

## OLYMPUS OM-D E-M5 II Mirrorless System Camera

- TruePic VII Image Processor • Micro 4/3 System
- 3.0" Tilting OLED Monitor • Full HD 1080i Video
- SDHC/SDXC Card Slot • Built-In Wi-Fi
- 5-Axis VCM Image Stabilization
- 10 Frames Per Second
- Dust and Splashproof Construction

NEW



16 Mega Pixels

Body Only (Black or Silver) #OLOMDEM5\*

## OLYMPUS OM-D E-M10 Mirrorless System Camera

- TruePic VII Image Processor • Micro 4/3 System
- 3.0" Tilting Touchscreen LCD • 8 fps Shooting
- SDHC/SDXC Card Slot • Built-In Wi-Fi
- In-Body 3-Axis Image Stabilization
- Full HD 1080p Video Recording at 30 fps
- Available in Black or Silver



16 Mega Pixels

with 14-42mm Lens #OLEM101442\*

## ▶ LENSES AND FLASHES for DSLR & Mirrorless Cameras

### ▶ FUJIFILM

#### Mirrorless System Lenses

14/2.8 XF R.....	899.00	56/1.2 XF R.....	999.00
18/2.0 XF R.....	599.00	60/2.4 XF Macro ..	649.00
23/1.4 XF R.....	899.00	10-24/4 XF R OIS ..	999.00
27/2.8 XF.....	449.00	16-50/3.5 5.6 XC OIS	399.00
35/1.4 XF R.....	599.00	18-55/2.8 4XF R OIS	699.00
55-200/3.5-4.8 XF R LM OIS ..	699.00		
50-230/4.5-6.7 XC OIS ..	399.00		

### ▶ Nikon

#### Nikon 1 Mirrorless Lenses

10/2.8 AW.....	196.95	10-30/3.5 5.6 VR PD ..	296.95
10/2.8.....	246.95	10-100/4.0 5.6 VR.....	546.95
18.5/1.8.....	186.95	11-27.5/3.5 5.6 AW ..	146.95
32/1.2.....	896.95	11-27.5/3.5 5.6.....	186.95
6.7-13/3.5 5.6 VR.....	496.95	30-110/3.8 5.6 VR.....	246.95
10-30/3.5 5.6 VR.....	186.95	70-300/4.5 5.6 VR.....	996.95

### ▶ SAMSUNG

#### Mirrorless System Lenses

10/3.5 Fisheye.....	CALL	30/2.0 NX Pancake.....	CALL
16/2.4 Pancake.....	CALL	45/1.8.....	CALL
20/2.8 Pancake.....	CALL	45/1.8 [T6] 2B/3D.....	CALL
60/2.8 Macro ED OIS SSA.....	CALL		
85/1.4 ED SSA.....	CALL	18-55/3.5-5.6 OIS.....	CALL
12-24/4-5.6 E.....	CALL	18-200/3.5-6.3 ED OIS.....	CALL
16-50/3.5-5.6 ED OIS.....	CALL	20-50/3.5-5.6 ED II.....	CALL
16-50/2-2.8 S ED OIS.....	CALL	50-200/4-5.6 ED OIS II.....	CALL

### ▶ Panasonic

#### Lumix G Vario Mirrorless System Lenses

8/3.5 Fisheye.....	649.00	14/2.5 Aspherical.....	397.95
15/1.7 Aspherical Leica DG Summilux ..	597.99		
20/1.7 II Aspherical.....	427.99		
25/1.4 Aspherical Leica DG Summilux ..	597.99		
42.5/1.2 Asph. Power OIS Leica DG Nocticron ..	1,597.99		
45/2.8 Asph. Mega OIS Leica DG Macro-Elmarit.....	897.99		
7-14/4.0 Asph.....	968.00	12-35/2.8 X Asph.....	997.99
12-32/3.5-5.6 Asph.....	347.99	35-100/2.8.....	1,497.99
14-42/3.5-5.6 Aspherical Mega OIS.....	167.00		
14-42/3.5-5.6 X PZ Power OIS (Silver).....	316.00		
14-45/3.5-5.6 Aspherical Mega OIS.....	269.00		
14-140/4.0-5.8 HD Aspherical Mega OIS.....	429.95		
14-140/3.5-5.6 Aspherical Power OIS.....	697.49		
45-150/4-5.6 Asph.....	249.00	45-200/4-5.6 OIS.....	269.00
45-175/4-5.6 X OIS.....	379.00	100-300/4.0-5.6 OIS ..	597.99

### ▶ OLYMPUS

#### Flash System

FL-300R Flash.....	136.95	RF-11 Ring Flash.....	249.95
FL-600R Flash.....	299.95	SRF-11 Ring Set.....	559.95
FL-50R Flash.....	499.95	TF-22 Twin Flash ..	449.95
STF-22 Twin Flash Set.....	739.95		

#### M.Zuiko Micro 4/3 Mirrorless Lenses

9mm f/8.0 Fisheye Body Cap Lens.....	99.00		
15mm f/8.0 Fisheye Body Cap Lens.....	49.00		
12/2.0 (46e).....	799.00	45/1.8 (37e).....	399.00
17/2.8 (37e).....	299.00	60/2.8 Mac ED (46e) ..	499.00
17/1.8 (46e).....	499.00	75/1.8 ED (58e).....	899.00
25/1.8 (46e).....	999.00	9-18/4.0-5.6 (52e).....	699.00
12-40/2.8 Pro ED (62e).....	999.00		
12-50/3.5-6.3 ED EZ (52e).....	499.00		
14-42/3.5-5.6 EZ ED (37e).....	349.00		
14-42/3.5-5.6 II R (37e).....	299.00		
14-150/4-5.6 (58e).....	599.00		
40-150/4-5.6 ED R (58e).....	199.00		
75-300/4.8-6.7 II ED (58e).....	549.00		

### ▶ PENTAX

#### AF Flash System

AF-360FGZ.....	AF-540FGZ II.....
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#### DA Digital AF Lenses

15/4.0 ED AL HD Limited (49e).....	
14/2.8 ED IF (77e).....	35/2 AL (49e).....
21/3.2 AL Limited (49e).....	40/2.8 Limited (49e).....
35/2.8 Macro HD Limited (49e).....	
40/2.8 HD Limited (49e).....	560/5.6 ED AW (112e).....
50/1.8 (52e).....	10-17/3.5-4.5 ED IF (77e).....
55/1.4 SDM (58e).....	12-24/4 ED AL IF (77e).....
70/2.4 HD Limited (49e).....	16-50/2.8 ED AL SDM (77e).....
200/2.8 ED IF SDM.....	17-70/4.0 AL IF SDM (67e).....
300/4.0 ED IF SDM (77e).....	18-55/3.5-5.6 AL WR (52e).....
18-135/3.5-5.6 ED AL (IF) DC WR (62e).....	
18-270/3.5-6.3 ED SDM (62e).....	
20-40/2.8-4 HD Limited ED DC WR (55e).....	
50-135/2.8 ED SDM (67e).....	50-200/4-5.6 ED WR (52e).....
55-300/4-5.8 HD ED WR (58e).....	
60-250/4.0 ED IF SDM (67e).....	

#### "FA" AF Lenses for 35mm & Digital SLRs

31/1.8 Limited.....	50/1.4 (49e).....
35/2.4 AL (49e).....	50/2.8 Macro (52e).....
43/1.9 Limited (49e).....	77/1.8 Limited (49e).....
100/2.8 D FA WR Macro (49e).....	

### ▶ SONY

#### Flash System

HVL-F20M.....	149.99	HVL-F43M.....	398.00
HVL-F20S.....	149.99	HVL-F60M.....	548.00

#### E-Mount Mirrorless Lenses

16/2.8 (49e).....	248.00	35/1.8 OSS (49e).....	448.00
20/2.8 (49e).....	348.00	35/2.8 ZA (49e).....	298.00
24/1.8 (49e).....	1,098.00	50/1.8 OSS (49e).....	498.00
30/3.5 Mac (49e).....	278.00	55/1.8 ZA FE (49e).....	998.00
10-18/4 OSS (62e).....	848.00		
16-50/3.5-5.6 OSS (40.5e).....	348.00		
16-70/4 ZA OSS (55e).....	998.00		
18-55/3.5-5.6 (49e).....	298.00		
18-105/4 G OSS (72e).....	598.00		
18-200/3.5-6.3 (67e).....	898.00		
18-200/3.5-6.3 OSS (62e).....	848.00		
18-200/3.5-6.3 PZ OSS (67e).....	1,198.00		
24-70/4 ZA OSS (67e).....	1,198.00		
28-70/3.5-5.6 OSS (55e).....	498.00		
55-210/4.5-6.3 OSS (49e).....	348.00		
70-200/4.0 G OSS (72e).....	1,498.00		

#### Digital Lenses

16/2.8 Fish-eye.....	998.00	20/2.8 (72e).....	748.00
24/2 Carl Zeiss (72e).....	1,398.00		
30/2.8 DT Macro (49e).....	198.00		
35/1.4 G (55e).....	1,498.00	50/1.8 DT (49e).....	168.00
35/1.8 DT (55e).....	218.00	50/1.4 (55e).....	448.00
50/1.4 Carl Zeiss ZA (72e).....	1,498.00		
50/2.8 Mac (55e).....	598.00	85/2.8 (55e).....	298.00
85/1.4 Carl Zeiss (72e).....	1,698.00		
100/2.8 Macro (55e).....	798.00		
135/1.8 Carl Zeiss (77e).....	1,798.00		
135/2.8 STF (72e).....	1,398.00		
300/2.8 G APO II (42eR).....	7,498.99		
500/4 G (42eR).....	12,998.00		
11-18/4.5-5.6 DT (77e).....	798.00		
16-35/2.8 ZA SAM (77e).....	1,998.00		
16-50/2.8 DT (40.5e).....	798.00		
16-80/3.5-4.5 DT (62e).....	998.00		
16-105/3.5-5.6 DT (62e).....	698.00		
18-55/3.5-5.6 DT SAM II (55e).....	218.00		
18-135/3.5-5.6 (62e).....	498.00		
18-250/3.5-6.3 DT (62e).....	648.00		
24-70/2.8 Carl Zeiss (77e).....	1,998.00		
28-75/2.8 (67e).....	898.00		
55-200/4.0-5.6 DT (55e).....	198.00		
55-300/4.5-5.6 DT (62e).....	298.00		
70-200/2.8 G SSM II (77e).....	2,998.00		
70-300/4.5-5.6 G.....	998.00		
70-400/4-5.6 G2.....	2,198.00		
1.4x Teleconverter.....	548.00	2x Teleconverter.....	548.00



## Panasonic Lumix DMC-GM5 Mirrorless System Camera

- Venus Engine Image Processor • Micro 4/3 System
- 3.0" LCD • SDHC/SDXC Card Slot
- Full HD 1080p Video at 60 fps • Built-in Wi-Fi
- MEGA O.I.S. and Contrast-Detection AF
- Highly Compact Magnesium Alloy Body
- Available in Black or Red

with 12-32mm Lens #PADMCGM5K\*



16 Mega Pixels

## Panasonic Lumix DMC-GX7 Mirrorless System Camera

- Micro 4/3 System • 3.0" Tilting LCD Touchscreen
- SDHC/SDXC Card Slot • 90° Tilting EVF
- Full HD 1080p AVCHD Video at 60 fps
- Focus Peaking and Magnification Windows
- Built-in Wireless and NFC Connectivity
- Available in Black or Silver

with 14-42mm II Lens #PADMCGX7K\*



16 Mega Pixels

## Panasonic Lumix DMC-GH4 4K Mirrorless System Camera

- DCI 4K 4096x2160 at 24p • Full HD up to 60p
- UHD 4K 3840x2160 at 30p/24p • 3.0" LCD
- Live View Finder • High-Speed 49-Point AF
- 4:2:2 8-Bit or 10-Bit HDMI Output
- Support for 59.94p, 23.98p, 50p, & 24p
- Magnesium Alloy, Weather-Sealed Body

Body Only #PADMCGH4\*



4K 16 Mega Pixels

## PENTAX K-3 DSLR Camera

- PRIME III Image Processor • 3.2" LCD
- Pentax K Lens Mount • Dual SD Card Slots
- In-Camera Shake Reduction Stabilization
- Full HD 1080i/p Video Recording
- Continuous Shooting up to 8.3 fps
- Weather-Sealed Magnesium Alloy Body

Body Only #PEK3



23 Mega Pixels

## SONY Alpha A6000 Mirrorless System Camera

- 3.0" Tilting LCD • Uses Sony E-mount Lenses
- SDHC, SDXC, MS Pro Duo, MS PRO HG Duo Card Slot • Up to 11 fps Shooting • ISO 25600
- Full HD 1080i/p AVCHD Video at 24/60 fps
- Built-In Wi-Fi Connectivity with NFC
- Available in Black or Silver

Kit with 16-50mm OSS Lens #SOA6000\*



24 Mega Pixels

## SONY Alpha A7II Mirrorless System Camera

- Full Frame Exmor CMOS Sensor • 3.0" Tilttable LCD
- SDHC, SDXC, MS Pro Duo, MS PRO HG Duo Card Slot
- Weather-Resistant Magnesium Alloy Body
- Built-In Wi-Fi and NFC • 5-Axis SteadyShot INSIDE Stabilization • Full HD XAVC S Video & S-Log2 Gamma

Body Only #SOA72

Kit with 28-70mm OSS Lens #SOA72K



24 Mega Pixels

## SONY Alpha SLT-A58 DSLR Camera

- 2.7" Tilting LCD • Uses Sony Alpha mount Lenses
- SDHC, SDXC, MS Pro Duo, MS PRO HG Duo Card Slot • Full HD 1080i/p Video at 60 or 24fps
- 5fps Full Resolution Continuous Shooting
- SteadyShot INSIDE Image Stabilization
- ISO 100-16000 with Noise Reduction

DT 18-55mm SAM II Lens #SOSLTA58K



20 Mega Pixels

## SONY a77 II DSLR Camera

- 3.0" 3-Way Tilting LCD • 12fps Shooting
- Uses Sony Alpha mount Lenses
- Full HD 1080p Video Recording at 60 fps
- SDHC, SDXC, MS Pro Duo, MS PRO HG Duo, XC-HG Duo Card Slot • ISO 25600
- Built-In Wi-Fi Connectivity with NFC

Body Only #SOA772



24 Mega Pixels

## LENSES AND FLASHES for DSLR & Mirrorless Cameras

### TAMRON

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DI for both digital and film SLR cameras					Rebates Expire 4-30-15		
DI-II for Digital SLRs Only					DI-III for mirror-less cameras Only		
C = Canon N = Nikon P = Pentax SA = Sony Alpha SE = Sony E Mount							
** Price After Rebate							
DI-II	SKU #	Avail. for	Rebate	Price			
DI-II	60mm f/2.0 LD IF Macro (55ø)	C, N, SA	—	524.00			
DI	90mm f/2.8 Macro (55ø)	C, N, P, SA	—	499.00			
DI	90mm f/2.8 SP Macro VC USD (58ø)	C, N	\$50	699.00**			
DI	180mm f/3.5 LD IF Macro (72ø)	C, N, SA	—	739.00			
DI-II	10-24/3.5-4.5 (77ø)	C, N, P, SA	—	499.00			
DI-II	16-300/3.5-6.3 VC PZD (67ø)	C, N, SA	\$30	599.00**			
DI-II	17-50/2.8 XR LD IF Asph. (67ø)	C, N, P, SA	—	499.00			
DI-II	17-50/2.8 XR VC LD IF Asph. (67ø)	C, N	—	649.00			
DI-II	18-200/3.5-6.3 (62ø)	C, N, P, SA	—	199.00			
DI-III	18-200/3.5-6.3 VC (62ø)	SE Black or Silver	—	739.00			
DI-II	18-270/3.5-6.3 VC PZD (62ø)	C, N, SA	\$50	399.00**			
DI	24-70/2.8 VC USD (82ø)	C, N, SA	\$100	1,199.00**			
DI	28-75/2.8 XR (67ø)	C, N, P, SA	—	499.00			
DI	28-300/3.5-6.3 XR LD (62ø)	C, P, SA	—	419.00			
DI	28-300/3.5-6.3 VC PZD (67ø)	C, N, SA	—	849.00			
DI	70-200/2.8 LD IF Macro (77ø)	C, N, P, SA	—	769.00			
DI	70-200/2.8 SP VC USD (77ø)	C, N, SA	\$100	1,399.00**			
DI	70-300/4-5.6 LD Macro (62ø)	C, N, P, SA	—	199.00			
DI	70-300/4-5.6 VC USD (62ø)	C, N, SA	\$50	399.00**			
DI	150-600/5-6.3 VC USD (95ø)	C, N, SA	—	1069.00			
DI	1.4x SP AF Pro Teleconverter	C, N	—	224.00			
DI	2x SP AF Pro Teleconverter	C, N	—	254.00			

### ZEISS Touit Mirrorless Lenses

These fully-compatible lenses with autofocus expand the capabilities of both the Sony NEX and Fujifilm X camera systems with outstanding optical quality.

	Fujifilm X	Sony NEX	Price
12mm f/2.8 (67ø)	#ZET1281X	#ZET1281E	999.00
32mm f/1.8 (52ø)	#ZET1832X	#ZET1832E	720.00
50mm f/2.8M (52ø)	#ZET5028MX	#ZET5028ME	999.00

### Tokina

**DX** – for Digital SLRs Only **FX** – Designed for full frame DSLRs

	Canon EOS	Nikon AF	Price
<b>FX</b> 100mm f/2.8 Pro D Macro (52ø)	#T010028PCAF	#T010028PNAF	379.00
<b>DX</b> 10-17mm f/3.5-4.5 ATX Fisheye	#T010173SCAF	#T0101735NAF	549.00
<b>DX</b> 11-16mm f/2.8 Pro (77ø)	—	#T0111628PDN	426.00
<b>DX</b> 11-16mm f/2.8 Pro II (77ø)	#T0111628PCII	#T0111628PNII	479.00
<b>DX</b> 12-28mm f/4.0 Pro (77ø)	#T012284DXC	#T012284DXN	449.00
<b>FX</b> 16-28mm f/2.8 Pro	#T01628FXC	#T01628FXN	629.00
<b>FX</b> 17-35mm f/4 Pro (82ø)	#T01735F4FXC	#T01735F4FXN	449.00

### SIGMA

**DC** – for Digital SLRs Only **DG** – Optimized for Digital SLRs **DN** – Designed for Mirrorless Cameras.

H – HSM Model with Canon, Nikon, Sigma	Mount	SKU #	Rebate	Price
<b>DC</b> 4.5/2.8 EX Circular Fisheye HSM <sup>R</sup>	C, N, P, SI, SA	#SI4528EX*	\$100	799.00**
<b>DC</b> 8/3.5 EX Circular Fisheye <sup>R</sup>	C, N, SI, SA	#SI835*	—	899.00
<b>DC</b> 10/2.8 EX Fisheye HSM <sup>R</sup>	C, N, SA	#SI1028EXDC*	—	649.00
<b>DC</b> 15/2.8 EX Diagonal Fisheye <sup>R</sup>	C, N, P, SA	#SI1528DG*	—	609.00
<b>DN</b> 19/2.8 (46ø) Black or Silver	MFT, SE	#SI1928DN*	—	199.00
<b>DG</b> 20/1.8 EX DF RF Aspherical (82ø)	C, N, SA	#SI2018*	—	629.00
<b>DG</b> 24/1.8 EX DF Asph. Macro (77ø)	C	#SI2418MCAF	—	549.00
<b>DG</b> 28/1.8 EX DF Asph. Macro (77ø)	C	#SI2818MCAF	—	449.00
<b>DN</b> 30/2.8 (46ø) Black or Silver	MFT, SE	#SI3028DN*	—	199.00
<b>DC</b> 30/1.4 HSM (62ø)	C, N, P, SI, SA	#SI3014DCHSM*	—	499.00
<b>DC</b> 35/1.4 HSM (67ø)	C, N, P, SI, SA	#SI3514*	—	899.00
<b>DG</b> 50/1.4 EX HSM (77ø) <sup>H</sup>	C, N, SA	#SI5014*	\$100	399.00**
<b>DG</b> 50/1.4 HSM (77ø) <sup>H</sup>	C, N, SI, SA	#SI5014A*	—	949.00
<b>DG</b> 50/2.8 EX Macro (55ø)	C, N	#SI5028MDG*	—	369.00
<b>DN</b> 60/2.8 (46ø) Black or Silver	MFT, SE	#SI6028DN*	\$30	209.00**
<b>DG</b> 70/2.8 EX Macro (62ø)	N, P	#SI7028MDG*	—	499.00
<b>DG</b> 85/1.4 EX HSM (77ø)	C, N, P, SI, SA	#SI8514*	—	969.00
<b>DG</b> 105/2.8 EX Macro OS HSM (62ø)	C, N, SI, SA	#SI10528MDG*	\$300	669.00**
<b>DG</b> 150/2.8 EX APO Macro OS HSM (72ø)	C, N, SI, SA	#SI15028AM0*	—	1,099.00
<b>DG</b> 180/2.8 EX APO Macro OS HSM (86ø)	C, N, SI, SA	#SI18028AM0*	—	1,699.00
<b>DG</b> 300/2.8 APO EX HSM (46ø Rear)	C, N, P, SI, SA	#SI30028DG*	—	3,399.00
<b>DG</b> 500/4.5 APO EX HSM (46ø Rear)	C, N, P, SI, SA	#SI50045DG*	—	4,999.00
<b>DC</b> 8-16/4.5-5.6 HSM	C, N, S	#SI8164556*	—	699.00
<b>DC</b> 10-20/4.5-5.6 EX HSM (77ø)	C, N, P, SI, SA	#SI102045D*	\$80	399.00**

C = Canon MFT = Micro 4/3 N = Nikon O = Olympus P = Pentax SI = Sigma SA = Sony Alpha SE = Sony E

R – Rear Slip-in Gelatin Filter Slot	Mount	SKU #	Rebate	Price
<b>DC</b> 10-20/3.5 EX HSM (82ø)	C, N, P, SI, SA	#SI102035*	—	649.00
<b>DG</b> 12-24/4.5-5.6 EX Asph. HSM II	C, N, SI, SA	#SI122445*	—	949.00
<b>DG</b> 17-50/2.8 EX OS HSM (77ø)	C, N, P, SI	#SI175028*	\$150	519.00**
<b>DC</b> 17-70/2.8-4.0 OS Mac HSM TSC (72ø)	C, N, P, SI, SA	#SI177028A*	—	499.00
<b>DC</b> 18-35/1.8 HSM (72ø)	C, N, P, SI, SA	#SI183518DC*	—	799.00
<b>DC</b> 18-200/3.5-6.3 OS II HSM (72ø)	SI, SA	#SI1820035*	—	299.00
<b>DC</b> 18-200/3.5-6.3 OS Macro HSM (62ø)	C, N, P, SI, SA	#SI1820035D*	—	399.00
<b>DC</b> 18-250/3.5-6.3 OS Macro HSM (62ø)	C, N, P, SI, SA	#SI1825035M*	\$200	349.00**
<b>DC</b> 18-300/3.5-6.3 OS Macro HSM (72ø)	C, N, P, SI, SA	#SI1830035*	—	579.00
<b>DG</b> 24-70/2.8 EX IF HSM (82ø)	C, N, SI, SA	#SI247028*	—	899.00
<b>DG</b> 24-105/4.0 OS HSM (82ø)	C, N, SI, SA	#SI24105*	—	899.00
<b>DG</b> 50-500/4.5-6.3 APO OS HSM (95ø)	C, N, P, SI, SA	#SI505004563*	\$150	1,509.00**
<b>DG</b> 70-200/2.8 EX APO OS HSM (77ø)	C, N, P, SI, SA	#SI7020028*	\$200	1,199.00**
<b>DG</b> 70-300/4-5.6 Macro (58ø)	C, N, P, SI, SA	#SI703004*	—	169.00
<b>DG</b> 70-300/4-5.6 APO Macro (58ø)	C, N, P, SI, SA	#SI703004DG*	—	179.00
<b>DG</b> 120-300/2.8 OS HSM (105ø)	C, N, S	#SI120300*	—	3,599.00
<b>DG</b> 120-400/4.5-5.6 APO OS HSM (77øR)	C, P, SI	#SI120400*	—	899.00
<b>DG</b> 150-500/5-6.3 APO OS HSM (86ø)	C, N, P, SI, SA	#SI150500*	\$200	869.00**
<b>DG</b> 1.4x EX APO Tele-Converter	C, N, S	#SI14XDG*	—	249.00
<b>DG</b> 2x EX APO Tele-Converter	C, N, S	#SI2XDG*	—	299.00

### SIGMA FLASHES

		SKU #	Price
<b>DG</b> EF-610 ST	C, N, P, SI, SA	#SIEF610ST*	165.00
<b>DG</b> EF-610 Super Flash	C, N, P, SI, SA	#SIEF610*	255.00
<b>DG</b> EM-140 TTL Ringlight	C, N, P, SI, SA	#SIEM140DG*	379.00



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## Canon Digital Rebel T6i DSLR

- 3.0" Vari-Angle Touchscreen
- DIGIC 6 Image Processor
- Uses Canon EF Lenses (1.6x factor)
- SDHC/SDXC Card Slot
- Built-In Wi-Fi • Creative Filters
- Full HD 1080p Video Recording
- 5 fps Shooting & Extended ISO to 25600



24 Mega Pixels

Rebates Expire 5-2-15	Price	Rebate	Final Cost
Kit with 18-55mm IS STM #CAEDRT6I1855	899.00	—	—
<b>T6s Kit</b> Kit with 18-135mm IS STM #CAEDRT6SK1	1,199.00	—	—
<b>T5i Kit</b> Kit with 18-55mm IS STM #CAEDRT5iK	799.99	<b>\$100</b>	<b>699.99</b>
<b>T5 Kit</b> with 18-55mm IS II #CAEDRT5K	549.99	<b>\$150</b>	<b>399.99</b>

## Canon EOS-70D DSLR

- Dual Pixel CMOS AF with Live View
- DIGIC 5+ Image Processor
- SD/SDHC/SDXC Card Slot
- Uses Canon EF & EF-S Lenses
- 3.0" Vari-Angle Touchscreen
- 7 fps Continuous Shooting
- Built-In Wireless Connectivity
- Full HD 1080p Video



\$200 REBATE!

20 Mega Pixels

Rebates Expire 5-2-15	Price	Rebate	Final Cost
Body Only #CAE70D	1,199.00	<b>\$200</b>	<b>999.00</b>
Kit with 18-55mm STM #CAE70D1855	1,349.00	<b>\$200</b>	<b>1,149.00</b>
<b>EOS 60D</b> Body Only #CAE60D	—	—	—
<b>EOS 60D</b> Kit with 18-135mm IS #CAE60D18135	—	—	—

## Canon EOS-7D Mark II DSLR

- 3" Clear View II LCD • Native ISO 16000
- Dual Pixel CMOS AF with Live View
- Dual CF and SDHC/XC Card Slots
- Continuous 10 fps Shooting
- Built-In GPS Receiver & Digital Compass
- Full HD 1080p/60 Video & Movie Servo AF



\$100 REBATE!

20 Mega Pixels

Rebates Expire 5-2-15	Price	Rebate	Final Cost
Body Only #CAE7D2	1,799.00	<b>\$100</b>	<b>1,699.00</b>
<b>EOS 7D</b> Body Only #CAE7D	—	—	—
<b>EOS 7D Kit</b> with 18-135mm IS #CAE7D18135	—	—	—
<b>EOS 7D Kit</b> with 28-135mm IS #CAE7D28135	—	—	—

## Canon EOS-6D DSLR

- Full-Frame CMOS Sensor • 3.0" LCD
- DIGIC 5+ Image Processor
- Uses Canon EF Lenses
- SD/SDHC/SDXC Card Slot
- Built-In Wi-Fi and GPS Connectivity
- Full HD 1080p with Manual Controls
- Extended ISO Range of 50-102400
- Up to 4.5 Full Resolution FPS
- Built-In HDR & Multiple Exposure Modes



20 Mega Pixels

Rebates Expire 5-2-15	Price	Rebate	Final Cost
Body Only #CAE6D	1,699.00	<b>\$300</b>	<b>1,399.00</b>
Kit with 24-105mm 1/4 L #CAE6D24105	2,299.00	<b>\$300</b>	<b>1,999.00</b>

## Canon EOS-5D Mark III DSLR

- 3.2" Clear View High Resolution LCD
- DIGIC 5+ Image Processor
- 61-Point High Density AF
- Uses Canon EF Lenses
- Dual CF, SD Card Slots
- Full HD 1080/30p & 720/60p Formats
- Extended ISO Range (50-102400)
- Built-In HDR & Multiple Exposure Modes



22 Mega Pixels

Rebates Expire 5-2-15	Price	Rebate	Final Cost
Body Only #CAE5D3*	2,799.00	<b>\$300</b>	<b>2,499.00</b>
Kit with 24-105mm L IS #CAE5D324105	3,399.00	<b>\$300</b>	<b>3,099.00</b>

## Canon EOS-1Dx DSLR

- Dual DIGIC 5+ Image Processors
- Magnesium Alloy Body
- Eye-Level Pentaprism Viewfinder
- 3.2" LCD Monitor
- Uses Canon EF Lenses
- Dual CF card slots
- 1920 x 1080 HD Video Capture
- Live View Still and Video Recording
- 61-Point High Density Auto Focus



18 Mega Pixels

Rebates Expire 5-2-15	Price	Rebate	Final Cost
Body Only #CAE1DX	5,999.00	<b>\$700</b>	<b>5,299.00</b>

## Canon SLR Lenses and Flashes

Rebates Expire 5-2-15 — Call for Current Rebates & Promotions

EOS Flash System	MAP	Rebate	Final
270EX II	169.99	—	—
320EX	—	—	—
430EX II	299.99	—	—
600EX-RT	549.99	<b>\$50</b>	<b>499.95</b>
MR-14EX II Ringlight	549.99	—	—
MT-24EX Twin Flash	829.99	—	—



EF-S Digital Lenses	MAP	Rebate	Final
24/2.8 STM (52ø)	149.99	—	—
60/2.8 USM Macro (52ø)	469.99	—	—
10-18/4.5-5.6 IS STM (67ø)	299.00	—	—
10-22/3.5-4.5 USM (77ø)	649.99	<b>\$50</b>	<b>599.99</b>
15-85/3.5-5.6 IS USM (72ø)	799.99	—	—
17-55/2.8 IS USM (67ø)	879.99	—	—
17-85/4-5.6 IS USM (67ø)	CALL	—	—
18-55/3.5-5.6 IS (58ø) II	199.99	—	—
18-135/3.5-5.6 IS (67ø)	499.99	—	—
18-200/3.5-5.6 IS (72ø)	699.99	—	—
55-250/4-5.6 IS USM II (58ø)	249.99	—	—
55-250/4-5.6 IS STM II (58ø)	299.99	—	—



EF Lenses	MAP	Rebate	Final
20/2.8 USM (72ø)	539.99	<b>\$50</b>	<b>489.99</b>
24/2.8 IS USM (58ø)	599.99	<b>\$50</b>	<b>549.99</b>
28/1.8 USM (58ø)	509.99	<b>\$60</b>	<b>449.99</b>
28/2.8 IS USM (58ø)	549.99	<b>\$50</b>	<b>499.99</b>
35/2 IS USM (67ø)	599.99	<b>\$50</b>	<b>549.99</b>
40/2.8 STM Pancake (52ø)	199.99	<b>\$50</b>	<b>149.99</b>
50/1.8 II (52ø)	125.99	<b>\$10</b>	<b>115.99</b>
50/2.5 Macro (52ø)	299.99	—	—
50/1.4 USM (58ø)	399.99	<b>\$50</b>	<b>349.99</b>
MP-E 65/2.8 1x-5x Macro (58ø)	1,049.00	—	—
85/1.8 USM (58ø)	419.99	<b>\$50</b>	<b>369.99</b>
100/2 USM (58ø)	499.99	<b>\$50</b>	<b>449.99</b>
100/2.8 USM Macro (58ø)	599.99	<b>\$50</b>	<b>549.99</b>
400/4.0 DO IS II USM (52ø)	6,899.00	—	—
24-105/3.5-5.6 IS STM (77ø)	599.00	—	—
28-135/3.5-5.6 IS USM (72ø)	CALL	—	—
70-300/4-5.6 IS USM (58ø)	649.99	—	—
70-300/4.5-5.6 DO IS USM (58ø)	1,399.00	—	—
75-300/4.0-5.6 III (58ø)	199.99	—	—
75-300/4.0-5.6 III USM (58ø)	234.99	—	—



TSE MF Lenses	MAP	Rebate	Final
17/4.0 L	2,149.00	—	—
24/3.5 L II	1,899.00	—	—
45/2.8	1,399.00	—	—
90/2.8	1,399.00	—	—

EF "L" Lenses	MAP	Mail-in Rebate	Final
14/2.8 USM II	2,099.00	—	—
24/1.4 II (77ø)	1,549.00	—	—
35/1.4 USM (72ø)	1,479.00	—	—
50/1.2 USM (72ø)	1,449.00	—	—
85/1.2 USM II (72ø)	1,999.00	—	—
100/2.8 IS USM Macro (67ø)	899.99	—	—
135/2.0 USM (72ø)	999.00	—	—
180/3.5 USM Macro (72ø)	1,399.00	—	—
200/2.8 USM II (72ø)	749.00	—	—
200/2.0 IS USM (52ø)	5,699.00	—	—
300/4.0 IS USM (77ø)	1,349.00	—	—
300/2.8 IS USM II (52ø rear)	6,099.00	—	—
400/5.6 USM (77ø)	1,249.00	—	—
400/2.8 IS II (52ø rear)	9,999.00	—	—
500/4 IS USM II (52ø rear)	8,999.00	—	—
600/4.0 IS II (52ø rear)	11,499.00	—	—
8-15/4.0 Fish-eye USM	1,249.00	—	—
11-24/4 USM	2,999.00	—	—
16-35/4 IS USM (77ø)	1,099.00	—	—
16-35/2.8 USM II (82ø)	1,599.00	—	—
17-40/4.0 USM (77ø)	799.99	—	—
24-70/4.0 IS USM (77ø)	999.99	—	—
24-70/2.8 IS USM (82ø)	1,899.00	—	—
24-105/4 IS USM (77ø)	999.99	—	—
28-300/3.5-5.6 IS USM (77ø)	2,449.00	—	—
70-200/4.0 USM (67ø)	649.99	—	—
70-200/4.0 IS USM (77ø)	1,199.00	—	—
70-200/2.8 USM (77ø)	1,349.00	—	—
70-200/2.8 IS II USM (77ø)	2,099.00	—	—
70-300/4.0-5.6 IS USM (67ø)	1,349.00	—	—
100-400/4.5-5.6 IS USM (77ø)	1,699.00	—	—

EF Teleconverters	MAP	Rebate	Final
1.4x III	429.99	—	—
2x III	429.99	—	—



## Nikon D3300 DSLR

Rebates Expire 4-25-15

- EXPEED 4 Image Processor
- Full HD 1080p Video Recording
- 3.0" LCD • 5 fps Shooting
- Uses Nikon AF Lenses (1.5x factor)
- SD/SDHC/SDXC Card Slot
- Expandable ISO 25600
- Easy Panorama Mode and Guide Mode
- Nikon Inc. limited warranty included



	Price	Rebate	Final Cost
Kit with 18-55mm VR II #NID33001855*	646.95	<b>\$150</b>	<b>496.95</b>
<b>D3200</b> Kit Black w/18-55mm VR #NID32001855*	529.95	<b>\$80</b>	<b>449.95</b>

## Nikon D5500 DSLR

- EXPEED 4 Image Processor
- Full HD 1080p Video at 60 fps
- 3.2" Vari-Angle Touchscreen
- Uses Nikon AF Lenses (1.5x factor)
- SD/SDHC/SDXC Card Slot
- Built-In Wi-Fi • ISO 100-25600
- Nikon Inc. limited warranty included



Rebates Expire 4-25-15

	Price	Rebate	Final Cost
D5500 18-55 Kit is available in Black or Red			
Kit with 18-55mm VR II #NID55001855*	999.95	<b>\$100</b>	<b>899.95</b>
<b>D5300</b> Kit w/18-55mm VR II #NID53001855*	896.95	<b>\$100</b>	<b>796.95</b>
<b>D5200</b> Kit with 18-55mm VR #NID52001855*	799.95	<b>\$150</b>	<b>649.95</b>

## Nikon D7200 DSLR

- EXPEED 4 Image Processor
- Accepts Nikon AF Lenses (1.5x factor) • 3.2" LCD
- No Optical Low-Pass Filter
- Built-In Wi-Fi with NFC
- Dual SD/SDHC/SDXC Card Slots
- Full HD 1080p Video Recording at 60 fps
- Nikon Inc. limited warranty included



Rebates Expire 4-25-15

	Price	Rebate	Final Cost
Body Only #NID7200	1,199.95		
Kit with 18-140mm VR DX #NID720018140	1,699.95	<b>\$200</b>	<b>1,499.95</b>
<b>D7100</b> Body Only #NID7100	1,199.95	<b>\$200</b>	<b>999.95</b>
<b>D7100</b> Kit w/18-140mm VR DX #NID710018140	1,696.95	<b>\$400</b>	<b>1,296.95</b>

## Nikon D750 DSLR

- FX-Format (Full-Frame) CMOS Sensor
- Uses Nikon AF Lenses • 3.2" Tilting LCD
- EXPEED 4 Image Processor
- SD/SDHC/SDXC Card Slot
- Built-In Wi-Fi Connectivity
- Full HD 1080p Video Recording at 60 fps
- Nikon Inc. limited warranty included



Rebates Expire 4-25-15

	Price	Rebate	Final Cost
Body Only #NID750	2,296.95	<b>\$300</b>	<b>1,996.95</b>
Kit with 24-120mm VR #NID75024120	3,596.95	<b>\$900</b>	<b>2,696.95</b>
<b>D610</b> Body Only #NID610	1,996.95	<b>\$500</b>	<b>1,496.95</b>
<b>D610</b> Kit with 24-85mm VRt #NID6102485	2,596.95	<b>\$600</b>	<b>1,996.95</b>

## Nikon D810 DSLR

- FX-Format CMOS Sensor
- EXPEED 4 Image Processor
- Optical Low-Pass Filter • 3.2" LCD
- CF & SD Dual Card Slots
- Nikon F Mount Lens Mount
- Full HD 1080p Video at 60/30/24 fps
- External Mic and Headphone Inputs
- Continuous Shooting to 5 fps in FX Mode
- Nikon Inc. limited warranty included



Rebates Expire 4-25-15

	Price	Rebate	Final Cost
Body Only #NID810	3,296.95	<b>\$300</b>	<b>2,996.95</b>
Kit with 24-120mm VR #NID81024120	4,599.95	<b>\$900</b>	<b>3,699.95</b>

## Nikon D4s DSLR

- FX-format (full-frame) CMOS Sensor
- 14-Bit RAW Files & 12-Bit RAW S Format
- Full HD 1080p Video at 60 fps
- EXPEED 4 Image Processor
- Compatible with Most Nikkor Optics
- 11 fps Shooting for 200 Shots with AE/AF
- ISO 50-409600 • 3.2" LCD
- CF Type 1 & XQD Compatible
- 1000 Base-T Gigabit Wired LAN Support
- Nikon Inc. limited warranty included



Rebates Expire 4-25-15

	Price	Rebate	Final Cost
Body Only #NID4S	6,496.95	<b>\$500</b>	<b>5,996.95</b>

## Nikon SLR Lenses and Flashes

Rebates Expire 4-25-15 — Call for Current Rebates and Promotions

### Nikon Instant Savings on Lenses with purchase of any Nikon DSLR

AF Flashes	Price	Rebate	Final
SB-300	146.95		
SB-500	246.95		
SB-700	326.95		
SB-910	546.95		
R1 Wireless Twin Flash			
R1C1 Wireless Twin Flash System			



DX ED-IF Lenses for Digital Only	Price	Rebate	Final
10.5/2.8 Fish-Eye			
35/1.8 G AF-S (520)	196.95		
40/2.8 G AF-S Micro (520)	276.95		
85/3.5 G ED VR Micro	526.95	<b>\$100</b>	<b>426.95</b>
10-24/3.5-4.5 G AF-S (770)			
12-24/4 G AF-S (770)			
16-85/3.5-5.6 G AF-S VR (670)			
17-55/2.8 G AF-S (770)			
18-55/3.5-5.6 G AF-S II (520)			
18-55/3.5-5.6 G AF-S VR (520)	196.95		
18-55/3.5-5.6 G AF-S VR II (520)	246.95		
18-105/3.5-5.6 G AF-S VR	396.95		
18-140/3.5-5.6 G AF-S VR **	496.95	<b>\$200 **</b>	<b>296.95</b>
18-200/3.5-5.6 G AF-S VR II	596.95		
18-300/3.5-5.6 G AF-S ED VR (770)	996.95		
18-300/3.5-6.3 G AF-S ED VR (670)	896.95		
55-200/4-5.6 G AF-S (520)			
55-200/4-5.6 G AF-S VR II	346.95	<b>\$200</b>	<b>146.95</b>
55-300/4.5-5.6 G AF-S VR	396.95	<b>\$150</b>	<b>246.95</b>



D-Type AF Lenses	Price	Rebate	Final
14/2.8 D ED			
16/2.8 D (390) with Hood			
20/2.8 D (620)			
20/1.8 G AF-S ED (770)	796.95		
24/2.8 D (520)			
24/1.4 G AF-S ED (770)			
24/3.5 D ED PC-E (770)			
28/1.8 G AF-S (670)	696.95		
28/2.8 D (520)			
35/2.0 D (520)			
35/1.4 G AF-S ED (670)			
35/1.8 G AF-S ED (580)	596.95		
45/2.8 D ED PC-E Micro (770)			



D-Type AF Lenses	Price	Rebate	Final
50/1.8 D (520)			
50/1.8 G AF-S (580)	216.95		
50/1.4 D (520)			
50/1.4 G AF-S (580)			
58/1.4 G AF-S (720)	1,696.95		
60/2.8 D Micro (620) (1:1)			
60/2.8 G AF-S ED Micro (620)			
85/1.8 G AF-S (670)	496.95		
85/1.4 D IF (770)			
85/1.4 G AF-S (770)			
85/2.8 PC-E Micro (770)			
105/2.8 G AF-S ED-IF VR Micro (620)			
105/2.0 DG D with Hood (720)			
180/2.8 D ED-IF (720)			
200/4 D ED-IF Micro with Case (620)			
200/2 G AF-S ED-IF VR II (520)			
300/4.0 D AF-S ED-IF (770)			
300/2.8 G AF-S VR (520-R)			
500/4.0 G AF-S VR ED (520)			
600/4.0 G AF-S VR ED (520)			
14-24/2.8 G AF-S ED-IF	1,996.95		
16-35/4.0 G AF-S ED VR (770)	1,256.95		
17-35/2.8 D AF-S ED-IF (770)			
18-35/3.5-4.5 AF-S G ED (770)	746.95		
24-70/2.8 G AF-S ED-IF (770)	1,886.95		
24-85/2.8-4.0 D IF (720)			
24-85/3.5-4.5 G AF-S ED VR	596.95	<b>\$100</b>	<b>496.95</b>
24-120/4.0 G AF-S ED VR (770)	1,296.95		
28-300/3.5-5.6 G AF-S ED VR	1,046.95	<b>\$250</b>	<b>796.95^</b>
70-200/4.0 G AF-S ED VR (670)	1,396.95		
70-200/2.8 G AF-S ED-IF VR II (770)	2,396.95		
70-300/4.0-5.6 G (620)			
70-300/4.5-5.6 G-AFS VR	586.95	<b>\$200</b>	<b>386.95</b>
80-200/2.8 D with Collar (770)			
80-400/4.5-5.6 G AF-S ED VR (770)	2,696.95		
200-400/4 G AF-S ED VR II (520)			
TC-14E III (1.4x) Teleconverter	499.95		
TC-17E II (1.7x) Teleconverter			
TC-20E III (2x) Teleconverter			

\*\* When purchased with a D3300, D5300, D5500, D7100, D7200

^ When Purchased with D7100, D7200, D610, D750, DF, D810, D4s



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12 Mega Pixels



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- Film Simulation and Advanced Filters

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- 76x Dynamic Fine Zoom Function

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16 Mega Pixels

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- Waterproof to 50' • Crushproof to 220 lb
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16 Mega Pixels

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20 Mega Pixels

## ▶ MEMORY CARDS

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	Delkin				Kingston		Lexar		Sandisk		
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16GB	29.95	34.95	49.95	—	18.99	29.95	38.80	48.95	29.95	38.95	53.95
32GB	42.95	49.95	69.95	84.95	30.46	48.95	51.97	79.99	49.99	56.95	83.39
64GB	84.50	72.50	99.95	159.95	49.95	—	72.95	124.00	—	87.89	149.00
128GB	—	184.95	214.00	254.95	—	—	181.14	269.99	—	189.00	269.99
256GB	—	—	—	—	—	—	399.95	543.91	—	—	529.95
512GB	—	—	—	—	—	—	879.99	—	—	—	—

### XQD High-Speed for Nikon D4

	Lexar Professional 1333x	N Series 125MBs	Sony G Series 400MBs
32GB	92.79	99.95	163.50
64GB	137.02	189.95	359.95

### SDHC Secure Digital High Capacity

	Delkin Pro Class10	Kingston Micro Class 10 Mobility	Sandisk	
			Standard Class 4	Micro Class 4
4GB	7.95	—	4.95	4.75
8GB	9.95	6.95	5.95	5.95
16GB	10.95	9.95	8.95	12.95
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### UHS1 Ultra High Speed

	Lexar		Sandisk		Sony		Delkin	Kingston	Lexar	Sandisk	Sony	Delkin	Lexar	Sandisk
	Platinum 300x	Micro 633x	Extreme 80MBs	Micro 80MBs	Class 10 94MBs	Micro	633x	90MBs	633x 95MBs	Extreme 60MBs	Extreme Pro 95MBs	Micro	95MBs	Micro
8GB	9.95	—	19.15	—	11.66	7.75	17.95	—	—	—	—	—	—	—
16GB	12.95	23.95	24.95	24.95	17.95	8.99	31.95	19.95	—	14.95	—	64.95	18.30	—
32GB	19.95	34.95	37.95	34.95	24.95	16.49	35.95	28.95	20.29	22.95	39.95	39.95	37.95	114.95
64GB	32.03	66.50	64.95	62.95	39.95	32.95	74.95	59.50	37.37	44.95	75.99	78.99	74.95	—
128GB	58.73	—	137.95	—	78.95	—	149.95	—	69.41	—	147.95	—	—	—
256GB	—	—	—	—	—	—	359.95	—	128.15	—	299.95	—	—	—
512GB	—	—	—	—	—	—	—	—	—	—	599.95	—	—	—

Note: Not all devices support SDXC cards

### UHS1 Speed Class 3 (U3)

### UHS2

	Lexar	Sandisk	Sony	Delkin	Kingston	Lexar	Sandisk	Sony	Delkin	Lexar	Sandisk
	Platinum 300x	Micro 633x	Extreme 80MBs	Micro 80MBs	Class 10 94MBs	Micro	633x 95MBs	Extreme 60MBs	Extreme Pro 95MBs	Micro	95MBs
8GB	9.95	—	19.15	—	11.66	7.75	17.95	—	—	—	—
16GB	12.95	23.95	24.95	24.95	17.95	8.99	31.95	19.95	—	14.95	—
32GB	19.95	34.95	37.95	34.95	24.95	16.49	35.95	28.95	20.29	22.95	39.95
64GB	32.03	66.50	64.95	62.95	39.95	32.95	74.95	59.50	37.37	44.95	75.99
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- Included padded carry bag



Model	Ball Head	Load Capacity	Max. Height	Folded	Weight	SKU #	Price
<b>Anodized Aluminum Tripods</b>							
AT-3421	BA-106T	6.6 lb	59"	16.8"	2.7 lb	#OBAT3421106T	\$159.95
AT-3431	BA-108T	8.8 lb	61.3"	17.3"	2.8 lb	#OBAT3431108T	\$199.95
AT-3441	BA-111T	11 lb	63.4"	17.5"	3.5 lb	#OBAT3441111T	\$249.95
AT-3451	BA-113T	13.2 lb	65.5"	18.1"	3.6 lb	#OBAT3451113T	\$289.95
AT-3461	BA-117T	17.6 lb	67.1"	18.9"	4.5 lb	#OBAT3461117T	\$299.95
<b>6x Carbon Fiber Tripods</b>							
CT-3431	BE-108T	8.8 lb	59.5"	17"	2.5 lb	#OBCT3431108T	\$269.95
CT-3451	BE-113T	13.2 lb	61.3"	17.1"	2.5 lb	#OBCT3451113T	\$289.95
CT-3461	BE-117T	17.6 lb	64.5"	17.4"	3.1 lb	#OBCT3461117T	\$349.95
CT-3481	BE-126T	26.4 lb	68"	18.9"	3.8 lb	#OBCT3481126T	\$369.95
CT-3521	BE-106T	6.6 lb	56.4"	14.8"	2.4 lb	#OBCT3521106T	\$259.95
CT-3531	BE-108T	8.8 lb	60.8"	15.5"	2.5 lb	#OBCT3531108T	\$279.95
CT-3551	BE-113T	13.2 lb	62.4"	16"	2.6 lb	#OBCT3551113T	\$299.95
CT-3561	BE-117T	17.6 lb	64.3"	16.8"	3.1 lb	#OBCT3561117T	\$359.95
CT-3581	BE-126T	26.4 lb	67.9"	16.9"	3.9 lb	#OBCT3581126T	\$379.95





## BATTERY GRIPS

- Accepts 2 lithium-ion batteries to effectively double the camera's battery life (Batteries not included)
- The included AA battery holder allows you to use 6 AA batteries for added convenience (except BG-N3)
- Alternate shutter release button, main and sub command dials, and an AE-L/AF-L button are provided to facilitate shooting in a vertical orientation

for Canon 5D Mark III .....	BG-C9	#VEBGC9.....	\$99.95
for Canon 5D Mark II .....	BG-C2	#VEBGC22.....	\$69.95
for Canon 7D .....	BG-C4	#VEBGC4.....	\$64.95
for Canon 70D .....	BG-C10	#VEBGC10.....	\$84.95
for Canon 60D .....	BG-C6	#VEBGC6.....	\$69.95
for Canon T5i, T4i, T3i, T2i .....	BG-C52	#VEBGC52.....	\$67.95
for Nikon D7100 .....	BG-N11	#VEBGN11.....	\$89.95
for Nikon D5300 .....	BG-N13	#VEBGN13.....	\$59.95
for Nikon D3300, D3200 .....	BG-N12	#VEBGN12.....	\$59.95
for Nikon D600, D610 .....	BG-N10	#VEBGN10.....	\$79.95
for Nikon D800, D800E .....	BG-N7	#VEBGN7.....	\$89.95

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- Luxbanx Small 36" Octagonal Softbox
- Fabric Grid 36" for Luxbanx
- Speed Ring
- Convertible 45" Umbrella - White Satin with Removable Black Backing

#IMASX4002LK.....\$1,219.58

## Parabox Speedlight Kit

- 24x36" Parabox Softbox • Umbrella Bracket with Adjustable Shoe
- 10' Light Stand • Adjustable Locking Triple Flash Adapter

#IMPBSB2436K.....\$218.84

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UV, Skylight (1B) Super HMC	27.89	26.49	33.00	52.95	44.99
Linear Polarizer	16.99	25.00	38.85	36.85	44.90
Circular Polarizer	23.95	29.95	34.95	42.95	38.90
Circular Polarizer HMC	39.95	49.00	55.90	69.00	104.90
"Moose" Warm Circular Polarizer	35.75	39.55	53.90	55.65	91.50
K2 Yel, X0 Yel/Gm, Gm X1, Or G, Red 25A HMC	23.95	28.35	41.95	46.35	60.90
Close Up Set (+1, +2, +4)	39.99	47.35	53.00	63.00	68.00
Close-Up Set HMC (+1, +2, +4)	52.68	64.88	73.00	100.68	145.35
Intensifier - Blue, Green Field, Enhancement (Red)	34.68	39.95	55.08	60.00	71.50
Neutral Density 2x, 4x, 8x HMC	23.88	19.95	36.95	30.99	34.80
Star 6, Star 8	16.89	22.50	43.35	49.90	46.68

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	55mm	58mm	67mm	72mm	77mm
Skylight (1B), UV	39.99	41.99	62.99	77.99	89.99
Skylight (1B), UV SH-PMC	72.99	78.99	103.99	131.99	157.99
Circular Polarizer, Slim Circular Polarizer	115.99	121.99	151.99	180.99	195.99
Circular Polarizer SH-PMC, Slim Circ. Pol. SH-PMC	161.99	171.99	214.99	242.99	275.99
#5, #8, #11, #13, #15, #22, 81A, 81B, 81C	49.99	51.99	78.99	96.99	108.99
Digital Filter	176.99	180.99	222.99	261.99	301.99

## ► FILM - B&W AND COLOR

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### COLOR SLIDE

### BLACK & WHITE PRINT

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## Kodak

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CZ 800 135-24.....3.99	<b>Portra</b>
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	160 120 Roll.....6.39
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	160 220 PP (5).....72.95
	<b>Pro</b>
400H 135-36.....10.29	400 135-36.....8.59
400H 120 Roll.....7.55	400 120 Roll.....6.99
	400 220 Roll.....15.19
	400 220 PP (5).....75.95

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GC 400 135-36.....3.29	800 120 Roll.....11.39

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	Print C41 120 Roll.....15.49
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135-36PP (5).....49.75	Pro 50 120 Roll.....8.55
RDP 100F 120 Roll.....7.19	100 135-36.....10.64
135-36PP (5).....35.95	

## Pan F+ 50

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120 Roll.....4.95	SFX 200 120 Roll.....6.99
FP4+ 125 135-36.....4.99	
120 Roll.....4.39	
HP5+ 400 135-36.....4.75	
120 Roll.....4.09	

### Delta Pro

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100 120 Roll.....4.50	Tri-X 400 120 Roll.....4.85
400 135-36.....6.29	TMX 100 135-36.....5.95
400 120 Roll.....4.95	TMX 100 120 Roll.....5.19
3200 135-36.....8.99	TMY 400 135-36.....6.39
3200 120 Roll.....5.99	TMY 400 120 Roll.....5.39
XP-2 Super	BW 400CN 135-36.....8.89
400 135-36.....6.49	
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# LONG WEEKEND LOCATIONS

(Cont'd from page 51)

which is part of the allure, as well as a potential hazard in the event of an emergency. Therefore, pack accordingly and, remember, safety first. Some essential provisions would include bug spray, water, bug spray, food, bug spray, a tripod and some bug spray—hopefully by the end of June, most of the annoying black flies will have disappeared!

## Down East Maine and Acadia National Park on the Schoodic Peninsula, ME

No trip or vacation to Vacationland (Maine's license plate motto) would be complete without exploring the rocky and bold coast. For many years now, Acadia has been one of the 10 most visited national parks in America, and for good reason, as it's absolutely beautiful. However, in season, it can become frustrating to deal with the crowds. For instance, in July, I've been to the summit of Cadillac Mountain for sunrise and shared the experience with hundreds of people, most of them photogra-

phers, with the incessant beep-beep of auto-focus confirmation ringing in the hills at 4:00 in the morning! But that same sunrise could be yours alone over on Schoodic. The Schoodic Peninsula is about 45 minutes to an hour north of Mount Desert Island and Bar Harbor; however, it's only four miles across Frenchman Bay as the crow flies. The peninsula is accessed by a seven-mile, one-way park road, which will lead to a number of hiking trails, dramatic coves and the rugged pink granite coastline that makes Acadia so popular. When there's a storm brewing, some of the massive waves can be seen breaking along the shores. There are more than enough coves, overlooks and beaches to explore that will make a seascape photographer feel more than inspired. Both sunrise and sunset will afford dramatic light and horizons to frame, and the sea breeze keeps any malingering flying pests at bay. The best aspect, however, in this photographer's opinion, is that Schoodic is all that Acadia has to offer, just without the burgeoning crowds.

Take a loop through the park and photograph sunrise, and then frame some nice coastal shots in morning sidelight. After you're satisfied, head out back to Route 186 and drive north to Prospect Harbor. North of Acadia at Schoodic, there are a smattering of small, quaint and beautiful fishing villages. Starting with Prospect Harbor, then continuing to Winter Harbor at Corea (take a right on Route 195), you'll see small harbors packed with lobster boats and lined with the sometimes crumbling, and other times fascinating, infrastructure of a working fishing village. Photographs abound in these harbors, of the boats and gear, and the people who tend them. Speaking of which, try to make a point to introduce yourself and let them know that you mean no harm, but are just there to photograph what you find beautiful and interesting. Locals will appreciate you for that. There's nothing worse to a neighborhood or village than a photographer who appears to be sneaking around and "taking pictures" versus making photographs.

(Cont'd from page 58)



Tuolumne Meadows, Yosemite National Park, CA

[ West ]



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## Tuolumne Meadows, Yosemite National Park, CA

When I think about my favorite locations on the planet to photograph, there's always one that filters to the top of the list: the High Sierra. It's a landscape of simple, essential beauty: mountains, trees, lakes, meadows, streams and little else. In particular, I love Tuolumne Meadows in Yosemite National Park for its collection of stately granite peaks, sweeping views and peaceful tranquility away from the hustle and bustle of Yosemite Valley.

For me, the perfect time to shoot in Tuolumne Meadows is sunset during a summer thunderstorm. Typically, in early July, scorching temperatures and monsoonal moisture collide to create massive thunderclouds. The clouds can reach altitudes of 20,000 feet, will stretch for miles in every direction and, in the space of a few hours, can drench the Sierra crest with buckets of rain and hail. More importantly, when these clouds catch the last rays of the day, they illuminate in light shows that are as dramatic, impressive and stunning as anything I've ever seen. For a grand landscape shooter like myself, the promise of that kind of dramatic light is what keeps me chasing clouds in the High Sierra all summer long.

Other than your camera, tripod and favorite filters, there are two things you'll want to bring when shooting during the High Sierra monsoon. The first is a rain jacket, for both you and your camera. The summer monsoon rains are brief, but absolutely drenching, and many times, the best light occurs just after the rain stops as the storms are breaking up. Having waterproof gear to protect you and your camera ensures you'll be ready to shoot when conditions are at their most dramatic. The second is a huge can of bug spray. July is typically the peak of the high country's mosquito season, and if you don't want to be bled dry by the bugs, then some good, strong repellent will do your body good.

OP

## MORE On The Web

Find a huge archive of articles on the best locations for landscape and wildlife photography on the OP website at [outdoorphotographer.com](http://outdoorphotographer.com).



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### Hoodie Lens Caps

- Fits snugly around your lens hood or shade
- Features a reinforced removable front protection disc
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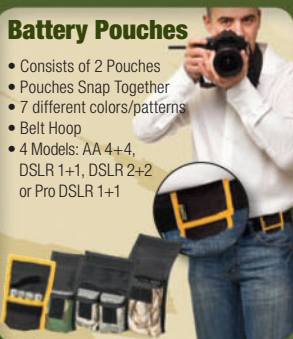


X-Small ...2.75" to 3.25"  
 Small .....3.25" to 3.75"  
 Medium...3.75" to 4.25"  
 Large.....4.25" to 4.75"  
 X-Large...4.75" to 5.25"

2X-Large ..5.5" to 6.25"  
 3X-Large ....6.25" to 7"  
 4X-Large .....7" to 7.75"

### Battery Pouches

- Consists of 2 Pouches
- Pouches Snap Together
- 7 different colors/patterns
- Belt Hoop
- 4 Models: AA 4+4, DSLR 1+1, DSLR 2+2 or Pro DSLR 1+1



### LegCoat Wraps (set of 3)

- Wrap around the upper leg of your tripod
- Tightly grips to your tripod so they will not slide



### Memory Wallets

- Lightweight waterproof
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- 6 designs: CF6/10, SD9/15, Combo 43/66



### Xpandable Series — Long Lens Bags

This is one smart bag. Whether you're in the field or a safari vehicle it's perfect when you want to be ready to take the shot at a moment's notice. The Xpandable bag can be ingeniously folded to three different sizes – or folded flat!

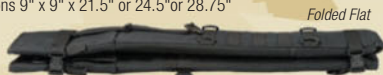
- Removable lid with pocket zips on easily & securely at all three positions
- Male and female ends on removable shoulder strap allow for strap to be used to secure bag
- Removable reinforced insert panels allow you to configure the weight and support
- Removable harness (sold separately)
- Multiple connection points to secure the bag
- Built to last with heavy-duty water-resistant Cordura and lightweight, water-resistant nylon lining
- Soft sided construction allow the bag to be folded nearly flat
- M.O.L.L.E webbing system to easily add pouches & accessories
- Expandable exterior mesh pocket
- Available in Black, Digital Camo, Forest Green Camo, or Realtree Max4 • Made in the USA



Shown with optional harness

**3Xpandable** Internal dimensions 8" x 8" x 19.75" or 23.5" or 27.75"  
 Accommodates camera body with lenses such as Canon 200-400mm, 300mm f/2.8, 400mm DO, 500mm, Nikon 200-400mm, 300 f/2.8, 500mm, Sigma 500mm, 300-800mm, Sony 500mm

**4Xpandable** Internal dimensions 9" x 9" x 21.5" or 24.5" or 28.75"  
 Accommodates camera body and lens such as Canon & Nikon 400mm f/2.8, 500mm, 600mm, 800mm



Folded Flat

### RainCoat 2

The LensCoat® RainCoat 2 has all same great features as the original RainCoat but adds an additional integrated pocket with foldaway arm sleeve on the left side.

**Pro** 30.5" 11.6oz  
 (hood extension for 600mm & 800mm 8" 2.4oz)  
**Standard** 20.5" 9.4oz



Pro

### Other Innovations from LensCoat®

- Gimbal Pouch • CB Gimbal Pouch • Manfrotto 393 Gimbal Pouch
- RRS PG Pouch • BeamerKeeper • FilterPouch 2 • FilterPouch 8
- TravelCoat • LensPouches • FlashKeeper • iPad Sleeve • LegCoat Wraps

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Tin Man Lee

## Bird Bath

Far from the newest pairing of unlikely animal friendships, nature photographer Tin Man Lee captured a one-in-a-million shot in Yellowstone. "It was late May, and the bison were giving birth to calves," he explains. "While most of the photographers were only focusing on photographing the bison calves, I found this adult bison full of character. He was grazing in one direction without a care. But not far away from him in that direction, there was a brown-headed cowbird picking on insects. The cowbird also gave

no attention to the bison as he was walking closer and closer. I thought to myself that this was going to be interesting. Lo and behold, the bison stuck his tongue out and almost touched the cowbird. The cowbird fluffed her feathers and gave out a chirp before she flew away. It was a special moment. I turned around, hoping to talk to other photographers who shared this moment with me, but all of them were far away from me photographing the calves." See more of Tin Man Lee's work at [www.tinmanlee.com](http://www.tinmanlee.com).



**JVC**

# EVERYDAY



GY-HM200\*

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\* GY-HM200 shown with optional microphone.



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**Myth:**  
You can't get shallow depth of field  
with mirrorless cameras.

Image shot with the Olympus OM-D E-M1  
with the M.Zuiko 40-150mm f4.0 PRO lens  
by Olympus Trailblazer, Peter Baumgarten



**OM-D**  
E-M1

**Fact: See photo above.**

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